

**CAMERAS AND TECHNIQUE:
STREET PHOTOGRAPHY GUIDE**



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ROUND 1: TREES**

amateur

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Saturday 26 March 2011

Photographer

Street photography special

**WHY IS EVERYONE
TALKING ABOUT
THIS CAMERA?**



HANDS-ON REVIEW

PAGE 4



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Retro soul but a digital heart

FUJI FINEPIX

X100



BUYERS' GUIDE

PAGE 66

KEEPING A LOW PROFILE

Pancake lenses new and old

PHOTO LOCATIONS



PAGE 21

CITY PAVED WITH GOLD

Edinburgh's best photo locations



AP CHALLENGE

PAGE 59

SYSTEM SHOOT-OUT

Three small and discreet camera systems in street head-to-head

“GET OUT OF THE ORDINARY”

“Like the shots it lets you take, the Lumix GF2 is a break from the ordinary. It does everything conventional cameras can, but in a smaller, more compact body so you can capture inspiration anywhere with ease. For photographers who like to look at the world differently, it completely redefines what's possible.”

Will Cooper-Mitchell uses the Panasonic Lumix GF2. D-SLR performance and interchangeable lenses in a more compact body.

See more pictures taken by Will on the GF2 at panasonic.co.uk/acityexposed

Will Cooper-Mitchell
Photographer



New-Generation System Cameras

LUMIX G™
MICRO SYSTEM



Contents

Amateur Photographer For everyone who loves photography

THE JAPANESE have played an important part in the UK photographic industry since the 1950s, and from humble beginnings their nation has grown to be the dominant force in camera and lens manufacturing around the world. It is easy to say that Japan's success has been down to its ability to price below goods from manufacturers closer to home, but that diminishes what they have achieved and how they have achieved it. Being organised, determined, inventive and forward-thinking have been the real reasons, along with an ability to efficiently mass-produce equipment that photographers want to buy. While Kodak can claim that it popularised photography in the last century, now it is the

Japanese brands that allow so many of us to take part in this technologically advanced pastime.

It is fortunate that in the past week or so, during which a catastrophe has struck so hard in this country, many of the factories that produce the cameras we use have escaped serious damage and injury, but the loss of many smaller suppliers of components will have a serious impact. As we all know, though, it is the people who make a company and a nation, and the human loss will be felt for a very long time to come.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

7 NEWS

Japan disaster halts camera production; Samyang reveals micro four thirds fisheye lens; Panasonic launches 25mm micro four thirds lens

12 REVIEW

The latest books, exhibitions and websites

98 THE FINAL FRAME

It's all too easy to make generalisations today, whether it be about photography or anything else, says Roger Hicks

TECHNIQUE

18 PHOTO INSIGHT

David Noton reveals how he created his stunning shot of Salar de Uyuni in Bolivia, the world's largest salt flat

TESTS & TECHNICAL

4 FUJIFILM FINEPIX X100

Mat Gallagher takes a first look at a pre-production version of Fujii's high-end compact camera

P49



45 TESTBENCH

Stealth Gear Photographers Gloves and Trekking UltraPod II

46 ASK AP

Our experts answer your questions

49 COMPACT CAMERA GROUP TEST

Full manual and autoexposure controls, raw capture, fast lenses and they fit in your pocket: four truly compact cameras go head to head as Tim Coleman puts them to the test

59 STREET PHOTOGRAPHY CHALLENGE

The AP team takes to the streets of Paris with three different cameras to find the best system for classic street photographs

66 PANCAKE LENSES

The introduction of compact system cameras has seen a resurgence in the popularity of small fixed-focal-length lenses. In this buyers' guide, Richard Sibley looks at the pancake lenses on the market

YOUR WORDS & PICTURES

16 LETTERS

AP readers speak out on the week's issues

17 BACKCHAT

AP reader Simon Whaley takes a wry look at the Focus on Imaging show

21 INSIDER KNOWLEDGE

Alan Wilson explains why his home town of Edinburgh is a great venue for photography

THE AP READERS' POLL

IN AP 12 MARCH WE ASKED...

When do you think Nikon and Canon should introduce mirrorless compact system cameras?



YOU ANSWERED...

A Less than 2 years	65%
B 2-5 years	13%
C 5-10 years	2%
D 10-20 years	1%
E 20-40 years	1%
F More than 40 years	18%

THIS WEEK WE ASK...

Is street photography the highest form of the art?

VOTE ONLINE www.amateurphotographer.co.uk



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32 APOY RESULTS ROUND ONE

We reveal the top 30 winners from the Shooting trees round of our Amateur Photographer of the Year competition

42 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

26 STREETS AHEAD

As a major street photography exhibition takes place in Derby, Magnum's Chris Steele-Perkins shares his thoughts about this age-old practice in the 21st century with AP's Gemma Padley

38 ICONS OF PHOTOGRAPHY

The influence of Tony Ray-Jones's groundbreaking street photographs has increased in the four decades since his death. David Clark looks at his life and work

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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AP hands-on Fujifilm FinePix X100

Mat Gallagher gets his hands on a beta sample of the X100 before the final release

IT HAS been a while since a camera has been talked about so much before it has even reached the shelves in the way the Fujifilm FinePix X100 has. First announced at the photokina show in September 2010, the X100 is finally due to go on sale this month with eager camera fans likely to snap up most of the first batch. *Amateur Photographer* gained an exclusive first look at one of only two beta, or pre-production, samples currently in the country.

FEATURES

The Fujifilm FinePix X100 has the look of a classic rangefinder, yet internally it features

AT A GLANCE

- 12.3-million-pixel, APS-C-sized CMOS sensor
- EXR processor
- Raw (RAF) and JPEG shooting
- Fujinon 23mm f/2 lens (equivalent to 35mm)
- Hybrid viewfinder

the very latest Fujifilm technology and uses TTL contrast-detection focusing. Despite its appearance, the lens is not removable and has a fixed focal length, equivalent to 35mm in 135-format terms, with an f/2 aperture and close-focus of just 10cm for macro work.

The camera uses an APS-C-sized CMOS sensor, with a 12.3 million pixel count. Using this larger unit instead of a standard compact sensor should provide better quality, improved tonal range and a shallower depth of field when combined with the f/2 lens.

Despite the sensor being a standard CMOS design, the processor is a new version of Fujifilm's EXR system. This combination has

also been introduced on the new FinePix HS20 and F550 models. The system still allows the user to select the varying EXR modes, and can combine pixels to achieve similar results as with the EXR sensors of old.

Images are saved in either JPEG, raw or a combination of the two with an output size of 4288x2848 pixels. The camera can also shoot in 16:9 (4288x2416 pixels) and panoramic (7680x2160 pixels) formats, using the motion panorama mode. HD video can be recorded at 720p (1080x720 pixels) in MOV H.264 format. The standard ISO range of 200-6400 can be further expanded to 100-12,800, and the metering is a 256-zone system with multi, spot and average options, with $\pm 2\text{EV}$ exposure compensation.

CONTROLS

The controls and dials on the X100 have been made to look and feel very analogue and thankfully they also perform in a traditional way. Aperture control is around the lens barrel while the shutter speed and exposure compensation are on plate-mounted top dials. The aperture and shutter speed controls each feature an A (auto) setting for priority shooting, and when both are set to auto the camera works in full program mode.

The controls on the rear are the only real giveaway of the X100's true nature, thanks to the 2.8in, 460,000-dot LCD screen, surrounding buttons and multi-directional D-pad controller. A dedicated raw button allows you to select or deselect raw shooting with the added ability to process the raw data in-camera should you wish. The viewfinder also has an eye sensor to turn the rear screen off when your eye is placed next to it.

VIEWFINDER

The viewfinder itself is the most ingenious part of the X100's design as it offers a choice of either a fully electronic or a regular optical





‘The viewfinder is the most ingenious part of the X100’s design as it offers a choice of either a fully electronic or a regular optical view’

view at the flick of a switch. It features an integrated prism to give a set-up similar to a traditional brightframe system, but instead of the brightframe an LCD display is projected into the viewfinder. Using the regular optical view, this LCD merely projects the framing and shooting information into view. However, by flicking the switch on the front of the camera, resembling a self-timer, a shutter closes over the front of the viewfinder and the LCD displays a full image from the sensor. This gives users a choice in methods of composition and is something that would be great to see in other cameras. Switching between the two views, both appear to be very usable, although the optical option is brighter – a nice little touch is having the

image appear briefly after it is taken in the viewfinder, even in standard optical view. This certainly saves you checking the back of the camera each time.

FILM SIMULATION

Within the menu you can access a series of film simulation modes to produce effects that match popular Fujifilm emulsions, including Fujichrome Provia, Velvia and Astia. There are also monochrome modes with a choice of coloured filters to fine-tune the effect.

The rear LCD can be used for live view composition or a selection of shooting information, including a histogram and electronic level. A vari-angle screen might have been a handy addition here, although

Top left: The f/2 lens allows a really shallow depth of field on these daffodils

Above left: Having a fixed-focal-length lens helps to avoid the distortion you may have had with a zoom

Above: The 35mm equivalent lens is great for portraits, too, with plenty of detail from the APS-C sensor

it would perhaps have added too much bulk and spoiled the aesthetics.

PERFORMANCE

We had a brief opportunity to shoot some pictures on the beta sample, which is still not the final build and therefore not a true reflection of what to expect. However, from what we’ve seen results look great with some superb colours, plenty of detail and a depth of field normally reserved for SLR lenses.

The X100 is ideal for those who like to shoot street photography or candid – not only is it small and subtle but the focusing is also quick and by using the rear screen to compose you can even shoot from the hip. Compared to previous traditionally styled digital cameras we have seen, the X100 is more compact while feeling very solid and robust. Not only is it a great camera to look at but it is also great fun to use.

All images taken with an X100 beta sample



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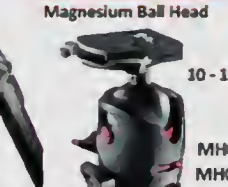
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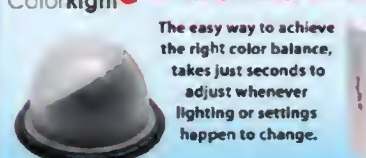
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Camera makers hit by Japan quake • Factories may shut for weeks

JAPAN DISASTER HALTS CAMERA PRODUCTION

CANON and Nikon have been forced to shut down their factories in northern Japan following the massive earthquake and deadly 30ft (9m) tsunami that struck the country on 11 March.

The fate of many employees remained unclear as Nikon closed a key plant at Natori in Sendai, which makes flagship models such as the D3S and F6. The factory, in the Miyagi Prefecture, was shut after damage to equipment and buildings.

‘We are suspending operations there and continuing to evaluate further details of the damage,’ Nikon said in a statement.

‘We are unable to announce how soon the operations will resume, due to the regional interruption of life-lines.’

The news came as Nikon raced to glean information on staff and family members and confirmed that ‘some’ employees had been hurt.

As we went to press it was believed that at least 10,000 people may have died in the Miyagi province alone.

The Sendai plant opened in 1971 and made Nikon’s famous F-series of film-based SLRs. It

is understood to employ around 500 workers, plus hundreds of temporary labourers.

‘We have no reports of any fatalities or seriously injured employees so far. We are committed to investigating any personal injuries,’ said a spokeswoman.

Nikon had previously stated that its buildings and factories in northern Japan had not been significantly affected by the magnitude-nine quake.

Meanwhile, Canon’s factory at Utsunomiya in northern Honshu, which is understood to make lenses, remained closed as we went to press, with no word on when production will resume.

Some 12 people were injured at Utsunomiya and production at other Canon sites was suspended as a result of power failures, although no major damage was reported.

Canon said it would consider using alternative, undamaged sites to cover for plants where operations ‘may be suspended for one month or more’.

Japanese ports in the area were badly hit by the disaster but, as we went to press, there was no word on whether cameras waiting for shipment

abroad had been wiped out.

The situation regarding product distribution is currently ‘under investigation’, according to Nikon’s UK office.

Panasonic reported minor injuries to ‘a few’ of its Lumix camera factory staff and production was suspended at Fukushima and at Sendai, home to Panasonic’s AVC Networks Company.

Fukushima is the province that is home to a nuclear power plant that has leaked harmful radiation into the atmosphere.

It was unclear when production would restart as aftershocks made entry to the factories unsafe.

‘Some parts of the ceilings and walls were damaged, but there has been no fire or collapse,’ said a Panasonic head office spokesman.

Many camera manufacturers operate factories outside Japan, including Olympus, which had not reported any problems.

Pentax UK said it was yet to receive any reports of damage.

Kyocera’s factory in Nagano, which supplies Contax spares and carries out repairs, survived a second earthquake on 12 March.



Ricoh’s Tokyo offices opened as normal, despite cracked walls caused by the quake.

Epson suspended operations at its inkjet printer factory in Sagata due to a power failure.

Sony was reportedly forced to evacuate six factories in north-eastern Japan, halting production of Blu-ray discs, magnetic heads and batteries.

Canon and Panasonic each donated 300 million yen (around £2.2m) to earthquake relief efforts.

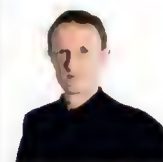
Meanwhile, Nikon donated 100 million yen.

Following the earthquake and tsunami that have devastated eastern Japan, the Red Cross has opened an emergency appeal. If you would like to donate, simply visit www.redcross.org.uk/japantsunami, or call 08450 53 53 53

SNAP SHOTS

● Photographer and journalist Ghaith Abdul-Ahad has gone missing in Libya, reported *The Guardian* newspaper for which he works. The paper said that the award-winning photojournalist was detained by Libyan officials near to the coastal town of Sabratha on Monday 7 March. Born in Iraq, Abdul-Ahad writes for the *Guardian* and works as a photographer for Getty Images. A Brazilian journalist was also captured.

● Singer George Michael has apologised to the manager of the London Snappy Snaps shop he crashed into while high on drugs last summer. Speaking to the manager, referred to as ‘John’ – via a phone call set up by Capital Radio – Michael said: ‘I’m genuinely and sincerely sorry for smashing into your shop.’ John replied: ‘That’s no problem. It would be nice if you could come through the front door one day soon.’



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmmedia.com



SAMYANG MICRO FOUR THIRDS FISHEYE ‘FIRST IN SERIES’

SAMYANG has revealed a new 7.5mm f/3.5 lens, a prototype of which went on show at the Focus on Imaging show in Birmingham.

The Samyang 7.5mm 1:3.5 Fisheye MFT is billed as an ultra-wideangle manual lens delivering a 180° angle of view.

In a statement, Samyang said

the lens is the ‘first model in a new series of lenses designed especially for compact system cameras featuring replaceable optics’.

The newcomer will combine the best features of Samyang’s 8mm lens in ‘compact and visually stunning casing’, according to the company.

A week of photographic opportunity

PHOTODIARY

**Wednesday
23 March**

EXHIBITION Cold Places –

From Pole to Pole by Sue Flood, until 9 April at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit www.gettyimagesgallery.com.

EXHIBITION Exposure 2011 by photographers including Vanessa Winship, until 23 March at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.



Thursday 24 March

EXHIBITION TOGETHER.UA by Igor Gaidai, until 30 March at The European Bank for Reconstruction and Development, London EC2A 2JN. To view, call: 07956 329 675. **EXHIBITION** Reykjavik Slides by Dieter Roth, until 30 April at Hauser & Wirth, London W1S 2ET. Tel: 0207 287 2300.



Friday 25 March

EXHIBITION To Boldly Go... Adventure Photography from the Ends of the Earth, until 26 March at Horsham Museum & Art Gallery, West Sussex RH12 1HE. Tel: 01403 254 959. Visit www.horshammuseum.org.

EXHIBITION BP Portrait Award, until 26 March at Aberystwyth Arts Centre, Aberystwyth University SY23 3DE. Visit www.aberystwythartscentre.co.uk.

Saturday 26 March

EXHIBITION Natural Beauty, until 26 March at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

DON'T MISS The Boat Race between Oxford and Cambridge universities, starts at 5pm at Putney Bridge. Visit www.theboatrace.org.

Sunday 27 March

EXHIBITION Paradise Lost: Persia from Above by Georg Gerster, until 7 May at Lichfield Studios, London W10 6NE. Visit www.tristanhoare.com.

EXHIBITION The Birth of British Rock: Photographs by Harry Hammond, until 10 April at the Lowry, Manchester M50 3AZ. Visit www.thelowry.com.

Monday 28 March

EXHIBITION by amateur photographer Mark Coombs, until 3 April at Greenway, near Brixham, Devon TQ5 0ES. Tel: 01803 842 382. Visit www.nationaltrust.org.uk. **EXHIBITION** Fallen Empires by Shai Kremer, until 23 April at James Hyman Gallery, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.

Tuesday 29 March LATEST AP ON SALE

EXHIBITION London Street Photography, until 4 September at Museum of London EC2Y 5HN. Visit www.museumoflondon.org.uk. **EXHIBITION** Masters of Photography, until 2 April at Municipal Buildings, Falmouth, Cornwall TR11 2RT. Tel: 01326 313 863. Visit www.falmouthartgallery.com.



Company ready to defend position

PANASONIC PRIMED FOR CANON AND NIKON FIGHT

PANASONIC is confident that its grip on the compact system camera (CSC) market puts it in a 'unique' position to fend off any future threat from Canon or Nikon.

Although Canon and Nikon have yet to enter the increasingly competitive CSC arena, Nikon has hinted at plans to launch a mirrorless model and Canon is known to be considering such a camera.

Asked whether Panasonic fears a loss of market share, should Canon or Nikon launch CSC models of their own, Panasonic UK's Lumix G product manager John Mitchell said: 'It's good news for us that we pioneered the market.'

'We brought [out] the first product, the G1, and we already have 11 lenses in our range... so we are in a nice, unique position being the first.'

'There is a clear trend towards the advantages offered by small size and high quality, so competition will come and it's great news for consumers.'

Mitchell, who was speaking to AP at the

Focus on Imaging show in Birmingham, added: 'There's strong growth globally. The market is growing by huge amounts, more than doubling year on year.'

'In the UK we are expecting over 200,000 of our compact system cameras to be sold in the UK.' However, he acknowledged that Panasonic must not rest on its laurels, ensuring that it brings 'exciting products' to market.

Panasonic says it held an 11.3% share of the UK changeable-lens camera market in December 2010, with more than one in ten cameras sold being Lumix G models.

Earlier this year, we reported that Canon and Nikon are losing sales of interchangeable-lens cameras to rival firms racing to compete with a growing armoury of compact system models.

For a fuller version of this interview, which includes Panasonic's view on why CSCs have proved a big hit in the UK, the full video can be seen at www.amateurphotographer.co.uk.

PANASONIC REVEALS 25MM MFT LENS

PANASONIC has revealed that it is set to launch a 25mm f/1.4 lens for micro four thirds cameras, as early as this summer.

In an interview with AP, Panasonic UK product manager John Mitchell confirmed that the 25mm lens is on Panasonic's 'roadmap' for 2011, as part of the company's aim to launch up to four micro four thirds lenses every year.

'We are sure it's going to be a great hit because it's 50mm [35mm viewing angle]

equivalent – really fast, really bright,' said Mitchell, who was speaking to AP at the Focus on Imaging trade show in Birmingham.

The launch of a 25mm lens will fit with the firm's plan to exploit the 'phenomenal opportunity' that small lenses give consumers wanting to make the most of the compact size offered by micro four thirds cameras.

Last year, Panasonic had merely indicated that a 25mm f/1.4 was 'under consideration'.

SNAP SHOTS

● Students documented the final mission of Space Shuttle Discovery launch from the edge of space using a camera-equipped helium balloon. They recorded photos and video footage as Space Shuttle Discovery blasted into space. The students had unleashed the balloon from a location in Florida in a bid to photograph the shuttle as it climbed into space at a height of 100,000ft (30,500m) after leaving the Kennedy Space Center. The balloon carried multiple cameras, computer equipment, mobile phones and a Garmin GPS system in a project called Quest for Stars. The payload – dubbed Robonaut-1 – came back down to earth by parachute. Visit questforstars.com.

● The global digital camera market will grow to 142 million units by 2015, according to InfoTrends research. A spokesman said: 'Low household penetration in emerging markets combined with greater availability and lower prices for digital cameras will be the primary drivers for long-term growth in unit sales, with China expected to achieve particularly notable growth through 2015.'



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer.co.uk
ipcmedia.com

AOP seeks better protection for photographers

PHOTOGRAPHER CALL FOR COPYRIGHT OVERHAUL



THE ASSOCIATION of Photographers (AOP) has called on the Government to strengthen copyright laws or risk 'suffocating' the growth of photographic businesses.

The AOP's demands are contained in evidence presented to the Government as part of the proposed review of Intellectual Property legislation, outlined by Prime Minister David Cameron last year. Cameron hinted at a relaxation of copyright laws 'fit for the internet age'.

However, photography campaigners are concerned that the review will make it easier for online photos to be used by third parties without payment or the

photographer's consent.

'It is an economic necessity that creators' businesses are viable, sustainable and profitable,' said an AOP spokesman.

The AOP has called for 'mandatory' copyright lessons to be taught in all schools and colleges. It also wants sanctions imposed against people who 'purposefully and knowingly strip metadata' from image files to remove traces of ownership.

'While there is not a great deal wrong with the current IP legislation in the UK, particularly in relation to copyright, the Association of Photographers believes that the existing legislation must now be strengthened to protect the rights of creators and to give simple, effective legal redress to those whose rights are infringed...

'The Association of Photographers feels that unless the rights of creators are secured and respected as a prerequisite, any growth and innovation will be suffocated.'

The AOP, which is based in London,

also calls for a Government-led campaign to educate the public about intellectual property rights.

The 43-year-old association says it has been involved in 'roundtable discussions' with the team in charge of the review, which is led by Professor Ian Hargreaves. The AOP has issued a list of ten demands that include the introduction of 'a punitive element... into copyright legislation to deter infringements, particularly in the digital domain.'

A report on the review is due to be published in April. The AOP's membership consists of professional photographers, photographic assistants, agents and students.

It has hosted one of the UK's most prestigious photography awards for more than 30 years, and runs a two-floor gallery at Shoreditch in East London.

To read the full list of demands visit www.amateurphotographer.co.uk.

LEICA TRASHES MIRRORLESS CAMERA REPORT

LEICA has issued an official statement after several websites published articles suggesting that the firm is poised to launch its first mirrorless compact system camera.

The articles stemmed from a report on the website of Spain-based *DSLR Magazine*, which attributed its story to reliable sources.

What the report failed to acknowledge is that Leica has been making mirrorless cameras for more than half a century.

Leica's UK switchboard was inundated with enquiries when the story appeared on the micro-blogging website Twitter.

In a statement, a Leica spokesman said: 'Leica has been producing mirrorless cameras since 1954 (starting with the M3, and even before this, if you consider the

screw-mount cameras).

'With the Leica M9 (pictured), we have the most compact, full-format, mirrorless camera with interchangeable lenses on the market.'

'Of course, we won't stop with the M9, but it is definitely too early to discuss a successor to this model.'



TOP SPORTS PHOTOGRAPHER REVEALED

LAURENCE Griffiths has been named Sports Photographer of the Year at the Sports Journalism Association Awards.

Griffiths triumphed with ten images entered into the Sports Portfolio category, which included a picture of last year's UEFA Europa League football final.

Getty Images photographers picked up a total of eight prizes, including the best Sports Picture by Paul Gilham.



© LAMBETH CHILD ABUSE INVESTIGATION TEAM

PHOTOGRAPHER JAILED FOR CHILD ABUSE

POLICE believe that a photographer who was convicted of child abuse against young girls during the 1980s may have abused others and have appealed for them to come forward.

Photographer David Trainer, 56, was last month convicted of sexual assault against girls aged as young as six, at his flat and swimming baths in the Brixton area of London.

Trainer's documentary photos have been displayed at exhibitions in London, including one at the Tate.

The photographer (pictured), from Lambeth, was sentenced to eight years in prison and made to sign the Sex Offenders Register for life.

DC Kevin Snow said: 'This was an extremely difficult case and I commend the victims for their resolve and fortitude throughout the investigation and subsequent trial.'

'It is hoped this verdict will send out a strong message to offenders that the Metropolitan Police will pursue allegations no matter how long ago the incidents occurred.'

People who believe they may have been victims are urged to call the Lambeth Child Abuse Investigation Team on 0207 232 6397.



PICTURE SUPPLIED BY METROPOLITAN POLICE

AP
THIS
WEEK
IN...

1936

AP's *Man on the Street* article focused on the way photographers could benefit from adopting BBC Television's recent style of thrusting a camera in front of the first person they came across. 'What would the photographer capture who deliberately set out to record the attitude and actions of the first person or group seen,' asked AP. 'Not infrequently something good,' wrote D Swaine. 'I am persuaded that there is more pleasure to be had from chance town snapshots than is generally realised. At any rate, an afternoon spent in search of typical men, women and children "in the street" for photographic purposes is certain to mean good hunting, because as a subject this press creation is very real indeed.'



Club news from around the country

CLUBNEWS

UPMINSTER CAMERA CLUB

The club hosts the Dennis Mickleburgh Open Panel Competition on 7 May, with gold, silver and bronze medals up for grabs. Panels should consist of six prints on a theme of the author's choice and should be submitted for prejudging by 9.30am on 7 May. The event takes place at Cranham Community Centre, 115a Marlborough Gardens, Upminster, Greater London RM14 1SR. Visit www.upminstercameracub.org.uk.

WINCHESTER PHOTOGRAPHIC SOCIETY

The society will stage its 78th Annual Open Exhibition at the Winchester Discovery Centre from 16 April-8 May. Visit www.winphotosoc.co.uk.

SNAP SHOTS

● A man has won \$40,000 in damages after police in the US confiscated his camera phone and deleted images he had taken of them in a public place. Marlon Kautz, from Atlanta, had been filming officers as they arrested someone last April when he was told he had no right to record them. Kautz belongs to a group that films police activity using cameras and mobile phones. He claimed that one officer snatched the phone from his hand.

● Online publication of photographs of a murder trial defendant 'posing with a gun' risked prejudicing the trial and, therefore, broke contempt of court rules, judges have ruled. *The Sun* and the *Daily Mail*, which published the images, have been found guilty of breaching the 1982 Contempt of Court Act, reported the Press Association. Judges deemed that publication of the pictures in relation to the trial of Ryan Ward in September 2009 jeopardised the case. Ward was convicted of murdering car mechanic Craig Wass, at a trial in Sheffield. It is understood that this is the first case of its kind.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateur photographer
@ipcmmedia.com



Top prize of visit to game reserve WIN SOUTH AFRICA TRIP IN AP COMPETITION

A SEVEN-NIGHT holiday to South Africa is up for grabs to the winner of a photography competition organised by Great Hotels of the World, in association with *Amateur Photographer*. The prize will include a four-night stay in a luxury suite at The Sandton Sun Hotel in Johannesburg, plus three nights at the Sabi Sabi Private Game Reserve.

To be in with a chance of winning, photographers must submit a photo that fits into one of the following categories:

- What love looks like
- Good enough to eat
- Just do it!
- Pure relaxation
- My weekend in a photo
- Appreciation of the past



- Just married
- Hole in one
- Art in your heart

AP Editor Damien Demolder will choose a finalist from each category and the public will then decide the overall winner. The competition closes on 24 April 2011.

For full details visit www.ghotw.com/competitions/photography.aspx or the AP website at www.amateurphotographer.co.uk.

MANFROTTO OWNER BUYS LASTOLITE

VITEC, the firm that owns the Manfrotto tripod brand, has acquired UK photographic accessory maker Lastolite in a deal worth nearly £10 million.

Lastolite, which was set up more than 22 years ago, makes kit for amateur and professional photographers, including studio lighting, backgrounds, softboxes, reflectors and diffusers.

Vitec acquired Lastolite's owner, Henry Holdings Ltd, for £9.75m. Vitec's chief executive, Stephen Bird, said: 'We are delighted to announce the acquisition of Lastolite, which is in line with our strategy of

broadening our lighting offering within the photographic market.

'The Lastolite business and its management are well known to us and we look forward to the Lastolite and Manfrotto teams working together, sharing distribution and sales opportunities.'

Vitec, which is based in Surrey, also supplies products and services for the broadcast industry and the military.

Last year, Lastolite generated £8m in sales and made a profit before tax of £1.4m. Based in Coalville, Leicestershire, Lastolite employs around 80 people.

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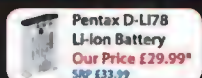


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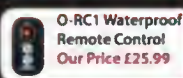
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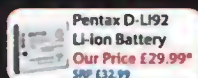
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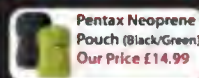
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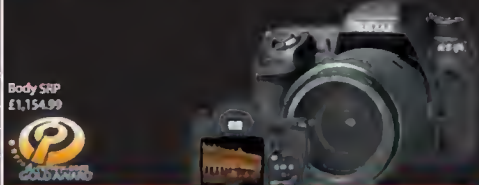
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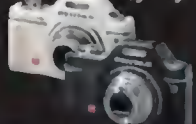
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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Love on the Left Bank

By Ed van der Elsken

Dewi Lewis Publishing, hardback, £24, 112 pages, ISBN 978-1-899235-22-3



Dutch photographer Ed van der Elsken arrived in Paris in 1950 and found his perfect subjects in the youth of Saint-Germain-des-Près (the Left Bank). They were, in his observation, suffering from 'feelings of uncertainty, anger, depression, pessimism and defeatism.'

The images take place at a time when the Left Bank of Paris was the epicentre of a creative fever that spread out to touch an entire generation. At the time of the book's launch in 1956, the photographs were widely lauded as expanding the frontiers of documentary photography. Original editions of the book have been a long-sought item by collectors and photographers for years.

Elsken's grainy monochrome images have the kind of snapshot quality that will appeal to admirers of street and documentary imagery. However, the question of reality is tricky here. As the opening page informs us, 'The text accompanying the photographs is entirely fictional and is not related to any living person.' The text lends a narrative strand to the whole project, meaning that the book should be treated as a work of visual literature. It's this quality that makes *Love on the Left Bank* an intriguing glimpse into the mind of a photographer attempting to blur the boundaries of fiction and documentary.



Brian Griffin

Until 8 May. Format International Photography Festival, Quad, Market Place, Cathedral Quarter, Derby DE1 3AS. Open Mon-Sat from 11am-6pm (Wed late night opening until 9pm), Sunday from noon-6pm. Tel: 01332 290 606. Website: www.derbyquad.co.uk and www.formatfestival.com/artists/brian-griffin. Admission free

Known more for his unconventional images of celebrities, businessmen and politicians, photographer and filmmaker Brian Griffin actually began his career as a photojournalist. This exhibition brings together some of the street photography that he created during the first two years after leaving art college in 1972.

Described by the *British Journal of Photography* as 'the most unpredictable and influential British portrait photographer of the last three decades', his intriguing photographic take on everyday life and portraiture forms part of Derby's 2011 Format Photography Festival, of which Brian Griffin is the patron. This year's event is titled Right Here, Right Now, and is curated around the theme of street photography. Brian's images sit well within the overall scheme, and while his images definitely carry many of the themes typical of street photography they are distinctive and individual enough to hold their own. The fact that Griffin took these images having only just graduated from college shows just what a natural-born photographer he is.

EXHIBITION





BOOK

Paul Strand in Mexico

By James Krippner
Aperture, hardback,
£50, 360 pages,
ISBN 978-1-59711-137-9



In 1932, at the invite of Mexican composer and conductor Carlos Chavez, American photographer Paul Strand travelled to Mexico looking for a fresh start to his life. It was a period of creative outpouring for Strand and this volume brings together a large proportion of that work. The body of images also shows Strand developing his notion of the collective portrait – the idea that the identity of a region could be shown through photographs of the people, still lifes and architecture. Importantly, the images demonstrate that Strand was not just an



outsider looking in at an alien community; he was an active participant in the culture's society, art world and politics.

Strand's time in Mexico concluded with the 1936 film *Redes (The Wave)*, a collaboration with film directors Emilio Gómez Muriel and Fred Zinnemann. A DVD is included at the back of the book. *Paul Strand in Mexico* is a beautifully produced book and gives each image room to breathe on large clean white pages. Text-wise, you couldn't hope for a more thorough and contextualising analysis of the conception and birth of these images. For anyone who wants to know exactly 'what a master of photography' is, this is a great place to start.

www.in-public.com



All the images featured on In-Public display a feel for the uncanny and the ordinary. Simultaneously, they observe the inherent absurdity of our everyday lives. Each photographer – currently 20 in total – has been invited, although readers are free to submit their work for consideration. Readers are also able to contact each individual photographer, which is a feature that is definitely lacking in many other online galleries.

The photographers themselves, while sharing a common theme, are distinct enough to justify their existence in such close proximity. For example, contrasted against David Solomons' matter-of-fact street portraits are Matt Stuart's comedic visual puns and chance encounters with the surreal. Colour images sit comfortably against their



WEBSITE

monochrome counterparts: there is no visual dictatorship – each photographer is allowed to work within the boundaries of their own aesthetic ideal. There can be a tendency to dismiss street photography as a genre with no real creative foundation – that the images are nothing more than lucky snapshots – but this site demonstrates that street imagery is as vital as landscape and portraiture, and that it can in some ways supersede them.

CONDENSED READING

A round-up of the latest photography books on the market



● THE TREE IN PHOTOGRAPHS

by Françoise Reynaud, £16.99
The tree is one of most prominent subjects of photography and this book collects together more than 80 images from throughout the medium's history. The images, by photographers such as William Eggleston, Paul Strand and Joel Sternfeld, show the tree as a graphic form and symbol that sits firmly within the historical context of photography.



● THE ART OF IPHONEOGRAPHY

by Stephanie C Roberts, £9.99
There can be no denying that Apple's million-selling gizmo has tried its best to carve out a corner for itself in the photographic market. This book takes you through all the settings and apps that are available and even introduces some iPhoneography practitioners. If nothing else, the book demonstrates that the iPhone camera is a gadget that is gaining more and more converts every day.



● PHOTOGRAPHY AS FICTION

by Erin C Garcia, £16.99
The idea of staging fictitious scenarios has captivated photographers since the medium's inception. This book traces the earliest records of staged photography through to the current day, although the subject is perhaps a little too large to feature in such a small book. Regardless, the photographs included are often fascinating and the introductory text is more than illuminating.



● THE COASTS OF DEVON

by David Entrican, £16.99
David Entrican has toured the beaches of Devon to bring readers this collection of coastal land and seascapes. Each image is captioned with the location name and a brief description of the area, meaning that readers can easily identify and explore the areas themselves if they wish to do so.

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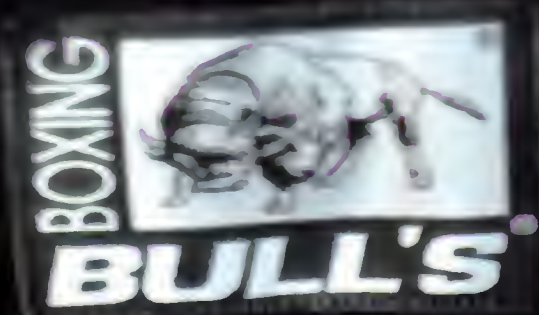
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Created with a Leica M9 with a Noctilux-M 50mm f/0.95 ASPH. using ISO 160, f0.95, 1/250x.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

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FUJIFILM

PUTTING A CAP ON HIS PROFESSIONAL CAREER

My dad was using his new Nikon D90 to take photos of my young son. However, each time he tripped the shutter the flash refused to fire. He kept delving into the menu to ensure it was set properly. Then click, still no flash. 'Great,' he snarled. 'My dream camera, only hours old, and on the blink already.' I could see the problem, but dad's frustration and choice language had me in tears of laughter so I held back from telling him. Each time he put the camera to his eye, the peak of his baseball cap was pressing down on the pop-up flash, preventing it from firing. And to think only a short time earlier dad had mentioned there were to be job losses at his place of work.

'If the worst comes to the worst,' he'd said, 'I could always be a pro photographer.'

'Just so long as you don't wear that cap,' quipped my mum.

Debbie Swann, Tyne & Wear



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

goodness that the motor manufacturers long ago agreed on common operating procedures for motor vehicles!

If the industry continues along these parallel paths, complicated instruction manuals are here to stay, so why not build them into the camera? Push the extra button marked 'Instructions' and pages of detailed directions could be displayed on the rear LCD screen.

Alternatively, make the camera more user-friendly. Who needs eight different exposure modes or 23 autofocus points, let alone all the other variables on offer in a modern camera? All they do is attempt to second-guess the photographer, but when they get everything correct, the result is just as it would have been if the controls had been set manually. Full auto is great and so is manual; it's all the stuff in the middle that is largely a waste of time, and which leads to huge instruction books and incompatible cameras. **Nigel Talamo, London WC1N**

What is and isn't a waste of time depends on where your intentions lie. The volume of functions and controls make modern cameras far more flexible than those that needed no manual –

Damien Demolder, Editor



A MORE EDUCATED EYE

The *Icons of photography* article about William Eggleston (AP 5 March) was a nice addition to the magazine. I came across the photographer while watching the BBC video *The Genius of Photography*, although I really didn't know what to make of him or his photographs. His photographs about ordinary things or people didn't resonate with me at that time and I forgot about him.

Your article re-awakened my interest. After some research on the web and looking more closely at some of his photographs, I began to appreciate his unique approach to 'making the common uncommon' and being 'at war with the obvious'. Although not all his photographs strike a chord, the most important spin-off for me and probably many other amateurs was the motivation to re-evaluate my own work. For more than 30 years I have taken photographs in the studio and on the streets, and from time to time, when reviewing transparencies and prints, I have questioned why I captured a particular image. But after reading about Mr Eggleston and his work I will assess my work with a more educated eye. I have only one nagging worry: before I read your article I shredded quite a few transparencies and negatives. Did I destroy a masterpiece?

Ron McIlhenny, East Dunbartonshire

BACK TO BASICS

I have been reading with amusement the recent correspondence concerning instruction manuals, printed or otherwise. Yet the problem is not the instruction manuals, it is the cameras that warrant the need for thicker and thicker versions. There was a time not so long ago when, once you had learned how to use a 'proper' camera, you would be fluent in any camera type within minutes. Only the small details would change between manufacturers; all the concepts and operating principles would

be constant. Cameras took a minute to learn and a bit longer to master, but gave a lifetime of satisfaction.

Modern cameras, however, have become extremely sophisticated and their development across the brands is pretty similar, yet the approach to their operation can be entirely different. Their sophistication and features demand complex controls and are often not intuitive and never identical across brands. Hence the indispensable instruction manual, which must always be kept at hand. Thank

What The Duck



<http://www.whattheduck.net/>



DITCH THE DSLR?

I was very impressed with Richard Sibley's photograph of a blue tit on page 6 of the wildlife photography supplement that came free with AP 12 March. If Richard can confirm that this picture was genuinely taken with a Canon PowerShot SX30 IS, I will seriously consider buying it and ditching all my serious Nikon DSLRs and heavy long lenses. I am amazed that he managed to throw the background so completely out of focus with a camera that has such a tiny sensor, even at the 840mm (equivalent) focal length. The detail on the bird itself is pretty good and there are no signs of blown highlights!

Behram Kapadia, Bedfordshire

The picture was indeed taken with the Canon PowerShot SX30 IS. However, I wouldn't ditch your Nikon DSLR and lenses just yet. While the bridge camera is small and light with a huge magnification, the image quality, focusing speed and shooting rate, which are all important for wildlife photography, will all be better on a DSLR – *Richard Sibley, technical writer*

EXTREME NATURE

It was a shame that you did not include an article on digiscoping in your recent wildlife photography supplement. This involves taking an extreme telephoto shot through a telescope (terrestrial spotting scope or astronomical scope) with a digital camera. Digiscoping can also be practised with a monocular or even half a binocular. Although an SLR can be used, vignetting can be a major problem because of the large diameter optic (compared with the eyepiece of the scope), so it is ideally suited to a small compact digital camera.

The focal length of the camera lens is best adjusted to minimise or remove vignetting. Ideally, the camera should be focused at infinity and the scope focused manually. While it is possible to hold the camera against the eyepiece of the scope and view the image on the LCD screen, it is made much easier if one of the many accessory brackets on the market is used to hold the two together. It is most important that the scope, in particular, is rigidly supported and this is best achieved with a specialist heavy-duty tripod and head designed for scope use. This makes it much easier to locate and focus on a stationary subject. If you can see a stable image through the scope, the support is rigid enough. Astro photography



at high magnifications really needs a motorised equatorial mount and exposures can be very long.

Digiscoping enables you to take good-quality telephoto images at extreme distances, making many forms of wildlife photography, particularly of smaller birds, possible even with a modest camera.

My own Canon Ixus seems near ideal!

Robert J Maddison, Dorset

We have covered digiscoping a number of times in the past, **Robert – Damien Demolder, Editor**

BACK CHAT

AP reader Simon Whaley takes a wry look at the Focus on Imaging show

IT ALL starts with those men in black, patrolling the queues to get in. They're trained to spot the telltale signs: the beads of sweat appearing on the temples and brow; the nervous twitch of the eyes as you try not to look at them, but you want to look, because you don't want to appear shifty. Suddenly, they lunge, pulling an unsuspecting photographer from within the inner sanctum of the five-deep queue, saying, 'If you've pre-registered, sir, you can come this way.' A guiding hand falls onto the photographer's elbow as they're led away, never to be seen again.

There are two types of person who attends the Focus on Imaging show: the pro and the amateur. The pro registers in advance, receives their badge months beforehand, files it somewhere safe and then can't locate it on the day. The amateur joins the two-mile-long queue at the door, completing their registration form using a pen borrowed from the pro in front who lost his badge.

The show itself isn't complete without a free goodie bag full of suitable material for next week's paper-recycling collection. The big decision is which bag to go for: the sturdy one with rope handles advertising the camera system you don't use, or the thin plastic one that isn't big enough to carry all the free competition entry forms.

Once you've gained access to Focus on Imaging, both amateurs and pros split into two further types of attendee: those who block the entrance because they're awestruck at the size of the show; and those who block the entrance because they've just bumped into Pete, who they met at last year's show and now need to spend an hour with catching up on the great shots they've taken during the past 12 months. This annoys the staff manning the stands, who have been here since 6am setting up and are now desperate to fight their way out to buy 16 frothy lattes, four cappuccinos and seven teas from the coffee bar outside the halls.

Once this far in, another decision arises: walk around the stands in a logical manner (up one side, down the next) but face a nervous breakdown when you reach a staggered junction; or be swept down the aisles with the general flow of footfall and spat out hours later into the section where those who decided to bring their foil-wrapped packed lunch with them claim their 6in² patch of floor to sit on.

Then there are the overheard comments when viewing the photos taken by both students and professionals. One says, 'Wow! Look at the craftsmanship that went into taking that!', while another snorts, 'F/16 at 1/8sec? Not without Photoshop, it wasn't!'

So there are two sides to every Focus on Imaging show. There are those who can't stand the crowds and there are those who find it the highlight of their year. So I'll see you all at next year's show, then, will I?



DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



David Noton's new book *Full Frame* is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods. For more details, visit www.davidnoton.com

PHOTO INSIGHT

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As the world's largest salt flat, Bolivia's Salar de Uyuni offers a fascinating landscape, but one that's challenging to photograph. David Noton reveals how he created this stunning shot

IT'S ALWAYS important to keep evolving as a photographer, and one of the ways you keep moving forward is by shooting in new locations. Tackling new environments takes you out of your comfort zone and stretches your abilities. My recent trip to Bolivia was a real adventure and I found that photographing there presented me with all kinds of interesting challenges.

One of the places I really wanted to photograph was the Salar de Uyuni in the Bolivian Altiplano (Spanish for 'high plane') in the south-west of the country. It's the world's largest salt flat, covering more than 4,000 square miles and it's an extraordinary and ethereal landscape. I've never seen anything quite like it.

The high altitude (around 4,000m above sea level) means that the air is extremely clear and the light is superb. When you're standing in the middle of the salt flat, all you can see is this flat white surface stretching far into the distance, with mountains and the ominous-looking Tunupa volcano on the horizon.

When approaching this subject, my first major challenge was dealing with the sheer logistics of getting there. You can, of course, get to the location on an organised tourist trip. However, these trips aren't generally organised with a photographer's needs in mind. In any case, the location is so remote that a tour is very unlikely to get you there at the right time of day for photography – that is, the beginning or end of the day. So in order to get to the salt flat at the time I wanted, I hired a driver, an interpreter and a four-wheel drive vehicle.

On the day, our lengthy journey was delayed by the vehicle having three flat tyres, and by the time we arrived at the

location the light was already beginning to fade. However, I wanted to make the best of this rare opportunity to shoot in such a strange landscape, so I had to work quickly.

As I got my bearings on the salt flat, I began to wonder how I would photograph it. Where should I start? The landscape offered no foreground interest and there were no geographical features, trees or vegetation to

use in the composition. I experimented with various lenses on my Canon EOS-1Ds Mark III, but decided the one that worked best was my 15mm fisheye lens.

Often, I find the distortion caused by a lens of that focal length is an unattractive feature, but in this case it worked well. It curved the horizon and created a very different scene to the one I actually saw. I found that



© DAVID NOTON



instead of trying to work around the scene's minimalism, I could make a feature of it.

One advantage of working in an open, level landscape is that you keep the sunlight right until the end of the day. On the salt flat, this side-lighting was emphasising texture detail and highlighting the tiny ridges that cover the surface. The 15mm lens brought the near foreground into the frame and

allowed me to use these features as an important part of the overall landscape.

I also chose to place the peak of the distant Tunupa volcano in the vertical centre of the image. Using a feature like that in the centre is something I usually avoid when composing a scene, but in this case I thought the symmetry worked well.

I wanted to get detail in both the sky and

the salt flat surface, but of course couldn't use a graduated filter on the 15mm lens.

Instead, I shot two images – one exposed for the landscape and the other for the sky – and blended them together at the post-capture stage in Adobe Photoshop. The resulting image looks almost as if it were taken on another planet and captures the ethereal beauty of this unique location. 

**David Noton
was talking
to David Clark**



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Need to know

How to get there

By road: Edinburgh can be reached via the M8 motorway (from Glasgow and the west), the M9 (from Stirling and the north-west), the A90/M90 (from Perth, Dundee and northern Scotland), the A1 (from Newcastle upon Tyne and north-east England) and the A702/M74 (from Carlisle and north-west England). From London the fastest route is the M1 followed by the A1(M) and the A1.

By rail: Waverley and Haymarket are Edinburgh's two mainline stations. The main station is Waverley, located in the city centre, between Edinburgh Old Town and the New Town.

Where to stay

For those on a budget there are hostels available for as little as £10 around the Cowgate area. There are guesthouses and small hotels dotted around almost every part of the city. However, there are a number of hotels in two areas, namely around Newington Road and Minto Street on the Southside, and on Pilrig Street and Newhaven Road in Leith.

Where to eat

There are numerous eateries scattered throughout every part of the city, catering for all tastes, prices and styles. But be aware of the castle and Grassmarket areas, as some of the restaurants can be tourist traps. Rose Street, running parallel to Princes Street, is a pedestrian precinct that has a huge number of pubs offering a variety of pub food. As well as the centre of Edinburgh, it is also worth checking out Leith and the West End when looking for a place to eat.

Don't miss

The Edinburgh Festival Fringe (The Fringe) is the world's biggest arts festival. It takes place from 5-29 August this year and runs alongside various other arts and culture festivals known collectively as the Edinburgh Festival. Visit www.edfringe.com for more details.

AP's guide to Britain's best photo locations.
This week... **Edinburgh**

INSIDER KNOWLEDGE

Alan Wilson

Age: 56

Favourite

location: Paris

Favourite

photographers:

Eugene Atget, Walker Evans, Robert Frank, William Eggleston, Stephen Shore and Martin Parr

Photographic

approach: "Keep it simple: a camera and a single lens is enough"

Website: www.streetphoto.fsnet.co.uk



ONE OF the great things about street photography is the way an insignificant event can be captured spontaneously. The frozen moment remains open to interpretation and can take on a life of its own – but then perhaps you could say that about all photography. On one level, street photography is relatively straightforward. All you need to do is walk with a camera and photograph whatever catches your eye. In practice, it requires much walking, an interest in people and the desire to take the sort of photographs in a public place that forces you to overcome any natural shyness you may feel.

Originally from Londonderry in Northern Ireland, Alan Wilson has

lived in Edinburgh for around 30 years. There are certain streets and areas in Edinburgh that he visits almost every week. 'By revisiting the same streets I feel at home,' he says. 'It means I can relax and the people who live and work there know me and leave me to get on with taking pictures. All my images are taken in a relatively small area within a five- or ten-minute walk from Princes Street in the heart of Edinburgh.'

'The streets are full of raw material. It's just a matter of putting in the time and being curious about what's happening all around, or to quote Walker Evans, "Stare, pry, listen, eavesdrop. Die knowing something. You are not here long".'



Roundabout

Nikon FM3A, 28mm, Ilford HP5, ISO 400



For me, black & white photography is about the shape and structure of your environment. There are no colours to rely on. When I took this image, I was taking a short cut along the raised walkway through Waverley Station. I knew about the road markings below and had hoped to come across the perfect shot on previous visits. On this occasion I looked down and there was the photograph just waiting

for me to press my shutter. I took one frame and walked on. As I shoot on film I'm always conscious of wasting shots due to the cost. Another advantage of the single shot is that there is less chance of drawing unnecessary attention to yourself, particularly from security. To most people, street photography is something of an alien concept. Some people aren't very keen on seeing you take photos in a public place, particularly if they're in them.

Edinburgh Castle

Yashica Mat 124G,
Ilford FP4, ISO 125



It's safe to say that this is the most nostalgic shot I've ever taken.

Nostalgia is something that I try to avoid in my images, but I allowed myself to indulge on this one occasion. It's something of a cliché: Edinburgh Castle taken from a vennel. A vennel is basically a passageway between the gables of two buildings that could in effect be a minor street. You can find various attempts at this kind of shot throughout history. Some go all the way back to the early 1900s. For me, it's a throwback to the Scottish photographer Thomas Begbie, whose book *Thomas Begbie's Edinburgh: a Mid-Victorian Portrait*, was very much in mind at the time of shooting.

INSIDER KNOWLEDGE
In 1701, cockfighting was banned from the streets of Edinburgh because huge crowds were bringing traffic to a halt

Statue and birds

Nikon FM3A, 28mm,
Ilford HP5, ISO 400



When walking through Edinburgh, you often see flocks of pigeons suddenly taking to the air or coming in to land in a mass of feathers and wings. Here I was walking past a statue in Princes Street Gardens just as a flock was coming in to roost. It's a very simple photo, but one that says volumes about street photography. You can go out without a plan, leave yourself open to the possibilities and find yourself lost in thought and observation. I suppose it's akin to meditation.

Certainly for me the interesting part is the build-up to firing the shutter. That's where the adrenaline rush is. The purely technical process of developing and printing seems a bit flat in comparison.

Boots

Nikon FM3A, 28mm,
Ilford HP5, ISO 400



I remember taking this image as if it were yesterday. That's one of the benefits of photography that has always struck me – those insignificant moments remain with you. It was a wet Saturday morning. I was crossing the road and saw this woman striding towards me. My photographic instinct kicked in and the image formulated in my mind. The light coming up off the road, the skinny legs, the boots – it all jelled for me. Hip shots can be a bit hit and miss. With the manual-focus Nikon FM3A, a 28mm lens and a fast shutter speed, I can use the camera as a 'point and shoot'. Most of the time it pays off, but sometimes it doesn't. It can be crushing when you think you've got a shot, only to develop it later and find that it is out of focus or the framing is all off. But this time the image was a success and it's one I'm particularly pleased with.

Raincoat

Nikon FM3A, 28mm,
Ilford HP5, ISO 400



I'm incredibly fond of this image. I found this filthy white raincoat abandoned on a post

at the entrance to an alleyway at the back of Waverley Station. Like most of my shots – and a lot of street photography in general – it was simply a case of waiting for someone to come along to 'make' the picture, whether it's with them interacting with the scene or simply adding something to composition, as is the case here. The great thing about shooting on the street is that every image you take is loaded with narrative possibilities. Every person who sees the photo will have his or her own interpretation as to what is going on in the scene. I've shown it to several different people and everyone says something different, either about how it makes them feel or what they think is going on in the image.

Nissan Figaro

Yashica Mat 124G,
Ilford FP4, ISO 125



This image was taken behind Waverley Station. In 2006 I would sometimes take a Yashica Mat 124G out on my regular weekend walk around the city. It's a TLR camera that uses 120 roll film, 12 frames to a roll, and produces a 6x6cm negative. Using a TLR slows the picture-taking process down. You stand looking down into the ground-glass viewfinder and the scene appears upside down and in reverse. Because the shots took longer to compose I tended to photograph static subjects. The other challenge was using the square frame. It meant I had to reconfigure my idea of what makes a successful composition. Shooting with this camera I felt I was recording the streets of Edinburgh in a more straightforward and formal way. I took this shot for fun, as I found it odd that the Nissan Figaro, although a modern car, has a retro style.

Graffiti

Nikon FM3A, 28mm,
Ilford HP5, ISO 400



This image was taken very close to the shot of the woman crossing the roundabout (see page 21). I was under a railway bridge at the back of Waverley Station. Billboards, graffiti and any sort of 'street graphics' have always appealed to me, so I'm constantly on the lookout for these things. You soon get to know which streets are worth returning to on a regular basis with the chance of a new detail that has appeared overnight. When you stumble across a wall like this your heart skips a beat. I stood between some parked cars and took three or four frames. I always prefer to include people in my pictures, as is the tradition in street photography. For me, anyone will do. It's amazing how it always seems to be just the 'right' person who comes along at just the perfect moment.

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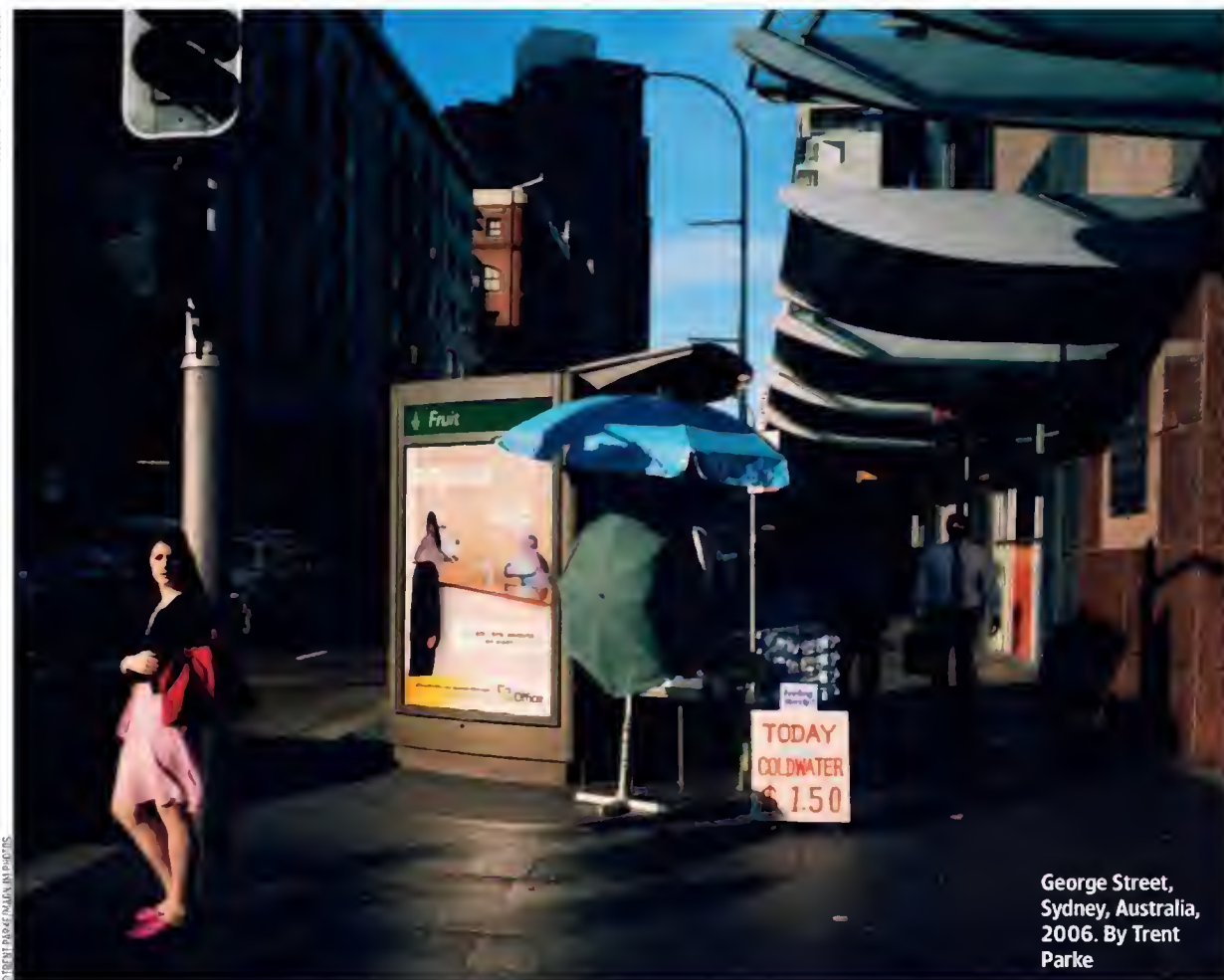


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Martin Place,
Sydney, Australia,
2006. By
Trent Parke

© TRENT PARKE/MAGNUM PHOTOS



George Street,
Sydney, Australia,
2006. By Trent
Parke

Streets ahead

For decades photographers have recorded life on the streets. As a major street photography exhibition takes place in Derby, Magnum's **Chris Steele-Perkins** shares his thoughts about this age-old practice in the 21st century with **Gemma Padley**

STREET photography is a minefield, and that's before you take into account the seemingly endless conflicts between photographers and security personnel. On the one hand street photography is very easy to do – let's face it, anyone with a camera can snap passers-by on the street – but to do it well takes a lot of skill, patience and practice.

One photographer who is no stranger to photographing people in public places is Magnum's Chris Steele-Perkins. Chris, who was featured in AP 19-26 December

2009, has photographed all over the world in places as far afield as Africa, Afghanistan, Lebanon and Japan. Closer to home he has embarked on many projects exploring social issues in British cities. He has received numerous accolades and in 2009 he was shortlisted for the esteemed Prix Pictet prize.

'A lot of the photography I do involves building a relationship with the person – being invited into their homes and saying something specific about who they are through the images,' says Chrs. 'Some

photographers specifically photograph life on the street, but I have one foot in both camps, so to speak. I enjoy the rigour of street photography, but part of the reason I became involved in photography was to find out about how we live as human beings, which requires a different relationship with the world rather than wandering around and photographing what's on the surface. That said, you can learn a lot from street photography when it's done well.'

EXHIBITION

A major outdoor exhibition celebrating street photography in the 21st century is in full swing in Derby, in which a selection of Chris's images from his work in Japan feature. The Take to the Streets exhibition has been organised as part of Derby's Format International Photography Festival (see page 31) and also features the work of six other Magnum photographers: Bruno Barbey, Raymond Depardon, Richard Kalvar, Constantine Manos,





© CHRIS STEELE-PEPINUS/MAGNUM PHOTOS



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© TRENT PARKE/MAGNUM PHOTOS



Trent Parke and Alex Webb.

Chris's images are from his long-term project on Japan, which culminated in his 2007 book *Tokyo Love Hello*. 'My wife is Japanese, so I'm there quite a lot,' says Chris. 'I'd often go out shooting on the streets in Tokyo and when I looked at the images I saw the germ of a book developing, although the project is ongoing'

A diverse mix of candid street scenes featuring layered reflections, shadowy lamplit streets and hypnotic neon signs, the images celebrate daily life in Japan, but also encompass the spirit of street photography in general. 'I'm very eclectic in my approach

to street photography,' says Chris. 'My street photography is about "things" as well as people – urban still lifes that might include street furniture or other found scenes. In fact, anything that catches my eye. Sometimes I'll go to a specific place to shoot something I've heard about, but at other times I'll walk for miles around places I know or those I don't and see what I can find. Ultimately, you are in the hands of chance, but if you're not paying enough attention you can miss things. It's all about noticing things that other people might perhaps not see. It's interesting how different everyone's approaches are.'

A RISE IN STREET PHOTOGRAPHERS

The advent of digital imaging and the wealth of DSLR and compact cameras on the market mean that more people than ever are taking pictures in public. 'There's no doubt that the numbers of people doing this sort of photography has increased,' says Chris. 'Camera phones and other palm-held cameras may produce images that have an interesting immediacy, but they can be very random. For every person who takes an interesting image on their iPhone, thousands more won't, so it's a question of filtering the great from the ordinary.'

Above: George Street, Sydney, Australia, 2006.
By Trent Parke

Far left: Inside a train, Tokyo, Japan, 2000. Middle: Reflections in a travel agent's window, Tokyo, Japan, 2003. Left: Café in Makuhari Messe, Tokyo, Japan, 2003. All by Chris Steele-Perkins

Right: Daytona Beach, Florida, USA, 1997. By Constantine Manos



'A street photographer documents life in a public space, recording the process of how people live in society at a particular time'



Above: View from a barber's shop near Taksim Square, Istanbul, Turkey, 2001. By Alex Webb

RECORDING THE ATMOSPHERE

While Chris believes street photography reveals something to the viewer about a certain place, he says it is more about communicating the atmosphere of a place rather than simply producing a 'location guide' type of image. 'A street photography image is about the place, but not in a travelogue sense,' he says. 'With my images from Japan I wanted to take the viewer on a journey through Tokyo and to see things through my eyes. Street photography on one level is quite superficial – you don't necessarily have any personal contact with the people you are photographing. They

are "players" on the stage that you create. In simple terms, a street photographer documents life in a public place – recording the process of how people live in a society at a particular time. A great street photograph needs to be engaging. You need to look at the picture and think, "I wouldn't have noticed that, but I can see why that's interesting."

SECRET TO A GREAT IMAGE

And therein lies the rub – how to successfully create an engaging image that is not merely a record shot of a place. There is no easy solution for this, says Chns.

'How do you photograph a situation that is fluid and constantly changing? It is difficult. You have to find a way to decode a situation and from this create an interesting image. There is no set formula. To me, successful street photography is about being who you are and having something interesting to say. You can't teach someone how to be unique, but you can teach him or her to be better. Street photography, like many aspects of photography, is about "doing". Theory is all very well but the way you improve is by getting out there, making mistakes and thinking about what's gone wrong and how



© BRUNO BARBEY/AGF/ARTISTS



© CHRIS BURRY/AGF/ARTISTS

Above: Florence, Tuscany, Italy, 1964. By Bruno Barbey

‘While people rightly want their kids to be protected, I think the pendulum has swung too far the other way’

➡ you can do it better next time. A lot of people think they can go out and master it straight away, but it takes years to really nail it. It's like being an athlete – you wouldn't expect to be any good at swimming if you didn't go out and practise. And street photography is no different. Don't expect instant gratification – you won't find it!

STREET PHOTOGRAPHY TODAY

For some people, the golden days of street photography have long since passed. With ever-tightening rules and regulations, is it possible to produce images in the same way that Henri Cartier-Bresson or William Klein once did? There is little doubt that attitudes towards street photography have changed, and not necessarily for the better, and this has, unsurprisingly, affected the way photographers approach photographing people in public places. However, Chris believes the regulations have now gone too far.

‘The biggest change involves photographing kids,’ he says. ‘I know

that some of the pictures I took in the 1970s and '80s I could not take now. While people rightly want their kids to be protected, I think the pendulum has swung too far the other way. Now anyone with a camera standing near kids is a paedophile and that's clearly not the case. It's paranoia in the extreme.’

The impact of the photographers' understandable reluctance to photograph children in public for fear of legal repercussions will have a considerable impact on street photography as a whole, he adds. ‘An area of street photography that has been extremely rich and important will be lost,’ says Chris. ‘When you think back to Henri Cartier-Bresson, Robert Doisneau or Bill Brandt, their subjects were often children on the street, but it's become a no-go area.’

SURVEILLANCE SOCIETY

You only have to dip into AP's news pages each week to read about the breadth of cases involving photographers who have been stopped, cautioned or had their pictures confiscated by police.



Left: Rome, Italy, 1964. By Bruno Barbey

Top: 4th street, New York City, USA, 1970. By Richard Kalvar

Above: South Park Avenue, New York City, USA, 1981. By Raymond Depardon

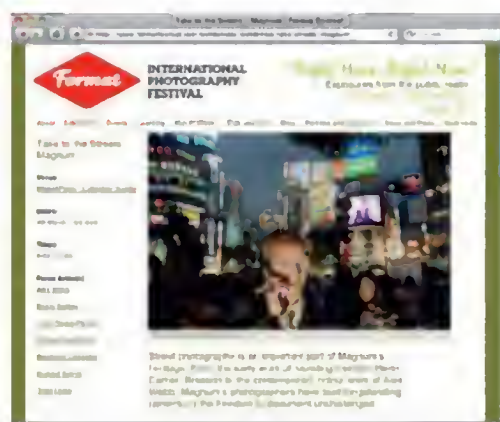
Accusations of terrorism plots abound and it is becoming increasingly difficult for photographers – both amateurs and professionals – to take photographs freely.

'There is also an extreme paranoia regarding security,' says Chris. 'If you are photographing near Canary Wharf in London, you must be planning to blow it up. This and the issues surrounding photographing children serve to limit the freedoms of photographers. While you need to use your common sense, you have got to fight back when [security personnel] try to stop you taking pictures. Quite often they are not allowed to stop you, but they think they have the authority. In terms of photographing children, you do have to be careful. I have found myself asking the parents if it is OK to take a picture, which I would not have done before. This isn't ideal as you're interfering with what made that moment special in the first place. In all honesty, I am not sure that there is a solution. Perhaps this is just something we have lost and have to come to terms with.'

'You have got to fight back when security personnel try to stop you taking pictures'

THE FUTURE

So is street photography in danger of dying out as a result of this culture of surveillance? Chris doesn't think so. Despite the perceived threats from overzealous restrictions, he is confident that street photography has a healthy future. 'We do, for the most part, live in a free world and people will do what they want to do,' he says. 'The parameters may have changed, but people still enjoy the process of having a camera and being out in public, looking at what's around them and taking pictures of the things they find interesting. I don't think that is going to stop.'



TAKE TO THE STREETS AT FORMAT FESTIVAL

MIKE Brown, arts and cultural development manager for Derby City Council, was involved in curating the Take to the Streets exhibition, along with Louise Clements, curator of Format International Photography Festival. Mike explains the thinking behind the exhibition and offers some thoughts on street photography.

'We wanted to create an exhibition in the city centre that would appeal to everyone,' says Mike. 'The festival theme is street photography, so it seemed apt to put together an exhibition within the public realm itself. Our hope is that people will feel able to move freely among the images and perhaps even forget they're outside in the street. In putting together the exhibition we worked with Magnum Photos to decide which photographers to feature and identified a body of work for each artist that we felt reflected the street photography theme. We selected a number of images per photographer and whittled these down until we had the final selections. Each of the seven photographers has 20 prints on show.'

'I tried to employ a street photographer's eye when selecting the images,' continues Mike, 'and avoided choosing standard documentary images, instead opting for images that are playful in their depiction of life in the public realm – for example, images with layered window reflections, unusual framing or chance juxtapositions. Some images may make people laugh, others will hopefully make them stop and think, but our aim is to excite people and to help them understand and appreciate contemporary photography by giving them the opportunity to see some excellent work from these Magnum photographers.'

'Street photography is an important medium and more and more people are doing it, but there is a lot of suspicion towards street photographers today. There is confusion surrounding photographers' rights from both photographers and security personnel and police. Fortunately, there seems to be a good number of people challenging the controls that the state is trying to implement to limit photographers' rights. Anything that offers a platform for discussion is healthy and hopefully the festival will allow those discussions to happen.'

● The outdoor exhibition features 140 large-scale images and is on display in The Market Place, Cathedral Quarter, Derby DE1 3AS until 3 April when it will then begin a UK tour. For more information visit www.formatfestival.com or call 01332 290 606.

For more on street photography look out for our next Masterclass in AP 9 April

Canon



Derek Hansen

Kent **41pts**

Canon 50D, 10-20mm, 1/15sec at f/22, ISO 200

◆ Derek took this image on a cloudy February morning last year. He spotted the furrowed field near Staplehurst in Kent after driving back from a dawn shoot. 'When I saw the furrows I knew I had to stop and take a photograph,' says Derek. 'I thought the lone tree would make a strong image. It was cloudy, but when the sun came out it sidelit the

furrows perfectly. I took two exposures for the sky and land and blended them together in Photoshop

Judges say This is an excellently composed image. Derek has skilfully framed his shot so that the shadows and strong sidelighting make the furrows look three-dimensional. A very well deserved winner



Keith AggettDevon **39pts**

Nikon D300, 17-70mm, 1/160sec at f/5, ISO 200

♦ 'I took this image on Dartmoor in thick fog,' says Keith. 'I processed the file in Photoshop using Curves and added a small amount of noise before converting the image to black & white.' **Judges say** The tight framing and balanced composition results in a dramatic image while the mist adds an eerie feel

**3rd PRIZE****Alan Silverwood**Leeds **38pts**

Canon EOS-TD Mark II, 70-200mm, 1/50sec at f/8, ISO 400

♦ This avenue of elm trees is located west of Armoyn in County Antrim, Northern Ireland. Alan explains that it is known locally as the 'Dark Hedges' and was planted in 1750. 'It was a dull day and there was a lot of shade from the branches, so I knew the exposure would be tricky,' says Alan. 'I used a fairly long lens to try to compress the sense of perspective in the scene.'

Judges say We love the tangled branches and the way the road draws the viewer through the centre of the image. The black & white conversion adds to the mysterious mood



The UK's most prestigious competition
for amateur photographers

APOY Amateur Photographer OF THE YEAR COMPETITION

Derek Hansen, of Kent, wins first place in our Shooting trees round of APOY 2011. Derek will receive Canon's EOS 60D and EF-S 18-135mm f/3.5-5.6 IS lens worth £1,299.99. The 18-million-pixel EOS 60D was voted AP's Product of the Year 2011. It can produce stunning stills or Full HD movies using the vari-angle LCD screen and has an ISO range of up to 6400 that is expandable to 12,800. The EF-S 18-135mm f/3.5-5.6 IS lens covers a 29-216mm (35mm equivalent) range and offers a multi-purpose zoom range from wideangle to telephoto, featuring a 4-stop Image Stabilizer and six-blade circular aperture.

Our second-placed winner is **Keith Aggett** of Devon, who will receive Canon's 14.1-million-pixel PowerShot SX30 IS compact camera, worth £449. The SX30 IS has a huge focal range thanks to its 35x zoom, while the ultrasonic motor allows you to zoom fast, silently and accurately. Other features include 720p HD movie capability, a 4.5-stop optical Image Stabilizer and a 6.8cm (2.7in) vari-angle LCD screen.

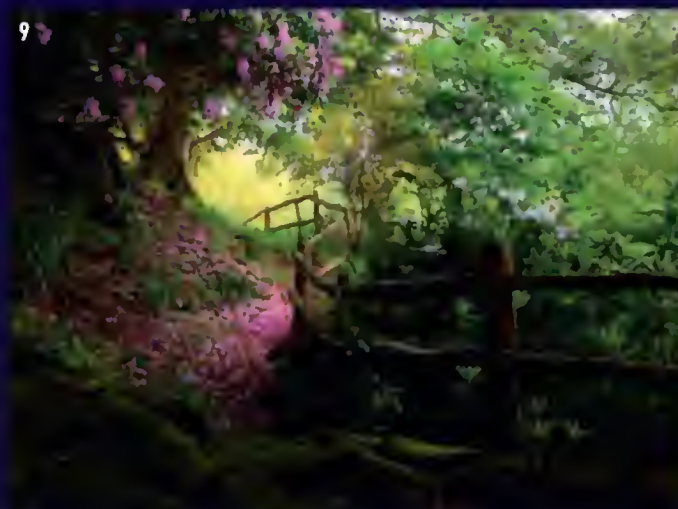
Alan Silverwood of Leeds finished third in the round and receives Canon's 14.1-million-pixel IXUS 210, worth £249. Features include a 24mm ultra-wideangle 5x zoom, 8.8cm (3.5in) LCD, touchscreen control, optical Image Stabilizer, 720p HD movie capability and shooting modes such as low light, fisheye and miniature.

THE 2011 LEADER BOARD

We're one round into this year's competition and already the quality and quantity of entries has been phenomenal. We received a staggering 2,250 entries, which has to be an APOY record! The judges were blown away by the variety and creativity of images, and found it extremely difficult to whittle them down to just 50. Derek Hansen is currently in first place, with just one point separating second and third place winners Keith Aggett and Alan Silverwood. It's early days yet and with nine rounds to go there is everything to play for.

1	Derek Hansen	41pts	4	Sean Stevin	37pts
2	Keith Aggett	39pts	4	Agan Pozegic	37pts
3	Alan Silverwood	38pts	4	Guy Winfield	37pts
4	Ricardo Alarcon	37pts	9	Piers Smith	36pts
4	Lawrence Cain	37pts	9	Neil Mansfield	36pts

Canon



4 Ricardo Alarcon Gloucestershire 37pts
Nikon D90, 18-105mm macro, 1/20sec at f/5, ISO 400
Japanese maple tree **Judges say** The vibrant reds of the leaves, the subtle use of light and sensitive composition caught the judges' eye

5 Lawrence Cain Manchester 37pts
Nikon Q300, 17-55mm, 1/60sec at f/2.8, ISO 1000, flash
Tree in snow **Judges say** The strength of Lawrence's tree image taken during heavy snowfall lies in its simplicity

6 Sean Stevin Ireland 37pts
Canon EOS 5D Mark II, 28mm macro, 1/500sec at f/5, ISO 100
Lone tree in field **Judges say** APDQ 2010 winner Sean proves that sometimes less is more with this minimalist composition

7 Agan Pozegic Lancashire 37pts
Nikon D300, 10-20mm, 1/40sec at f/5.5, ISO 800
Gnarled roots **Judges say** It's not easy to make a composition like this look convincing, but Agan's use of shadow is very effective

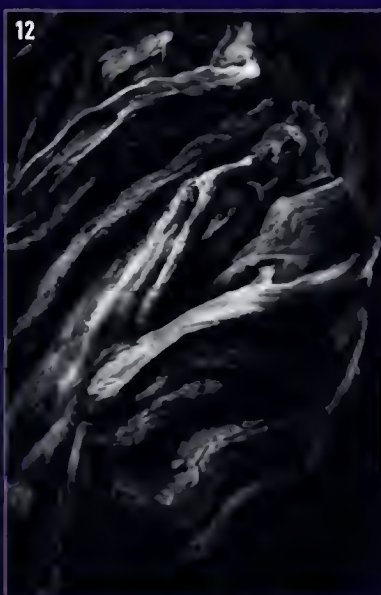
8 Guy Winfield Somerset 37pts
Nikon D90, 11-16mm, 0.8sec at f/16, ISO 160
Tree at Cheddar Gorge **Judges say** We love the way the curving branch mimics the shape of the winding road

9 Piers Smith Renfrewshire 36pts
Pentax K10D, 18-55mm, 1/2sec at f/16, ISO 400
Rhododendron flowers **Judges say** The soft light illuminates the colours beautifully, while the fence provides the perfect leading line

10 Neil Mansfield Cardiff 36pts
Canon EOS 30D, 17-40mm, 1/1250sec at f/8, ISO 160
Reservoir in Upper Neuadd, Brecon Beacons National Park
Judges say There is something quite magical about Neil's image. The shadowy trees, fading light and meandering river lend an enchanting quality

11 John Seamons Northamptonshire 35pts
Canon EOS 5D Mark II, 100mm macro, 8secs at f/4, ISO 50
Roots and all **Judges say** John wanted to capture this bonsai tree in its entirety, 'roots and all'. He laid it on a piece of black cloth and left traces of mud around the roots

12 Jennifer Rowbotham West Sussex 35pts
Nikon D700, 24-70mm, 1/250sec at f/2.8, ISO 1000
Ancient and twisted tree **Judges say** In Jennifer's image, taken in the grounds of Birdham Church in West Sussex, the setting sun highlights the rough textures in the tree's twisted roots



13 Boris Mrdja Serbia 35pts

Olympus E-520, 9-18mm, 61mins at f/6.3, ISO 100, flash
Tree on Rajac Mountain, Serbia **Judges say** Boris used three exposures to create this image and flash to light the tree. The light in the distance combined with the star trails makes an exciting combination

14 Paul Whiting Hampshire 35pts

Nikon D70, 70-200mm, 0.8secs at f/16, ISO 200
Misty dawn in Micheldever Wood, Hampshire **Judges say** Soft mist envelops the trees and dampens the tones in this image of a bluebell wood during spring, but the effect is subtly beautiful

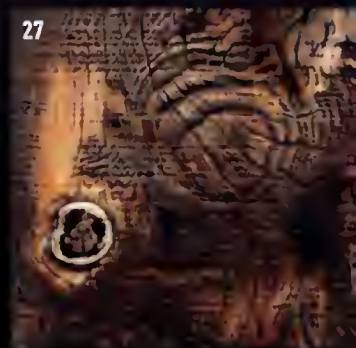
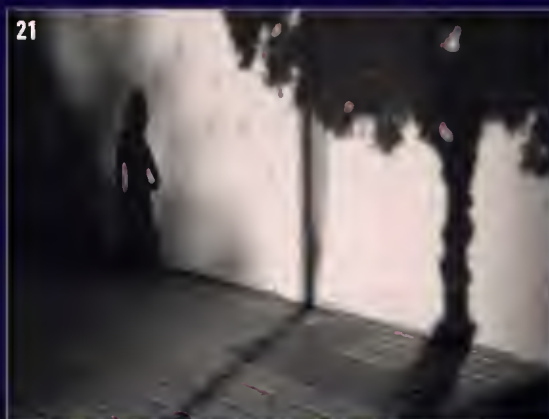
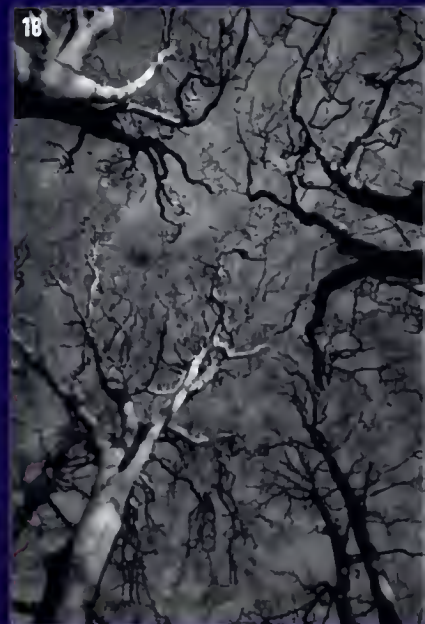
15 Stephen Elliott Derbyshire 35pts

Olympus E-300, 11-22mm, 1/4sec at f/22, ISO 100, 0.6 ND grad, tripod
Frost on Hathersage Moor, Derbyshire Peak District **Judges say** Stephen's composition is well balanced – the tree and foreground branch form a perfect equilibrium

16 Jonathan Horrocks Surrey 34pts

Canon EOS-1Ds, 24-105mm, 4mins at f/11, ISO 200, 10-stop filter
Partially submerged tree and reflection **Judges say** The delicate pattern created by the branches of this tree and their reflections in the water is so simple yet incredibly effective

- 17 SuYen Chen** Singapore **34pts**
Nikon D300, 18-200mm macro, 8secs at f/13, ISO 200
Autumn colours **Judges say** The spindly twigs and pastel backdrop look almost painterly in SuYen's artistic image
- 18 Adrian Gorst** Ayrshire **33pts**
Leica M2, 15mm, Ilford FP4
Meshed branches **Judges say** By shooting upwards, Adrian captures the complex canopy of entwined branches brilliantly
- 19 Joe Tully** Ireland **33pts**
Canon EOS 30D, 18-55mm, 1/125sec at f/13, ISO 400
Toned tree **Judges say** Joe toned his image by converting the file to monochrome and using the Color Balance tool
- 20 Karl Skerstins** Peterborough **33pts**
Canon EOS 550D, 18-55mm, 1/15sec at f/11, ISO 200
Tree reflected in puddle **Judges say** We received a number of entries depicting tree reflections, but Karl's image with its intricate pattern was a cut above the rest
- 21 Alistair Kerr** Fife **32pts**
Nikon D200, 24-120mm
Shadows on wall **Judges say** Alistair's original take on the theme stood out and impressed the judges
- 22 Chris Bennett** Warwickshire **32pts**
Canon EOS 350D, 18-55mm, 1/250sec at f/10, ISO 200
Five trees reflected **Judges say** A perfect example of how to capture reflections in water, wonderfully realised
- 23 David Queenan** West Lothian **32pts**
Nikon D200, 17-55mm, 181secs at f/11, ISO 100, tripod, cable release
Silhouetted tree **Judges say** By using a long exposure, David has smoothed the ripples in the water to create an atmospheric image
- 24 Fen Oswin** London **32pts**
Nikon D3, 105mm, 1/50sec at f/11, ISO 450
Trees and mist in football field **Judges say** Backlit trees were a popular subject, but Fen's version was one of the best
- 25 Salvatore Marrazzo** Italy **32pts**
Canon EOS-1D Mark III, 16-35mm, 1/160sec at f/6.3, ISO 400
Trees and snow **Judges say** Snow has a wonderful ability to transform a scene, and can make an ordinary subject sparkle
- 26 Chris Benbow** Cheshire **31pts**
Canon EOS 5D Mark II, 17-40mm, 99secs at f/5.6, ISO 100, flash
Digger and tree **Judges say** Chris wanted to capture something different – and he has. We love his use of coloured torches
- 27 Jan Michalec** Cheshire **31pts**
Nikon D60, 16-85mm, 1/100sec at f/4.8, ISO 100
Wooden shed detail **Judges say** Jan does a great job of bringing out the textures of the wood by photographing up close
- 28 Paul Beverley** Middlesbrough **31pts**
Canon EOS 5D Mark II, 17-40mm, 11mins at f/13, ISO 1000, off-camera flash
Star trails in woodland at Carlton, North Yorkshire **Judges say** Ethereal, eerie and highly captivating
- 29 Peter Henry** Cumbria **31pts**
Nikon D90, 10-20mm, 52secs at f/22, ISO 200, ND filter, tripod
Trees at Ullswater in the Lake District **Judges say** We love the contrast between the rushing clouds, silky water and pebbly shore
- 30 Stuart Dawson** Leeds **31pts**
Nikon D5000, 18-200mm, 1/125sec at f/4.5, ISO 200
Disposable tree **Judges say** There is something very moving and contemplative about Stuart's discarded Christmas tree image



19



20



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Contact sheet of portraits of Tony Ray-Jones taken by Ainslie Ellis in the late 1960s



Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

Tony Ray-Jones

1941-1972

The influence of **Tony Ray-Jones's** groundbreaking street photographs has increased in the four decades since his death.

David Clark looks at the life and work of the British photographer

IN HIS brief but productive life, Tony Ray-Jones created a distinctive and highly influential body of work. In particular, he is praised for his photographs of the English at leisure in the 1960s, which display his wryly humorous, subtle observations of the English character. His idiosyncratic eye, as he himself recognised, created a unique vision of the world.

'I have tried to show the sadness and humour in a gentle madness that prevails in people,' Ray-Jones famously remarked. 'The situations are sometimes ambiguous and unreal, and the juxtapositions of elements seemingly unrelated, and yet the people are real. This, I hope, helps to create a feeling of fantasy. Photography can be a mirror and reflect life as it is, but I also think that perhaps it is possible to walk, like Alice, through the looking glass, and find another kind of world with the camera.'

Tony Ray-Jones was the youngest son of Raymond Ray-Jones, a well-known painter and etcher who died when Tony was eight months old. He first started experimenting with photography while studying graphic design at the London College of Printing. He was encouraged by his photography teacher, Rolf Brandt, who introduced him to his brother, the photographer Bill Brandt. Ray-Jones recalled that his photos 'made Brandt laugh a little, they amused him,' and he advised him to 'get in closer.'

After the course, Ray-Jones won a scholarship to study in the US, at Yale University in Connecticut, but while he was there his interest in photography grew. He met the influential photographer and

designer Alexey Brodovitch and later attended classes at his Design Laboratory in New York. Brodovitch's emphasis on freshness in visual expression had a major influence on Ray-Jones. Soon after graduating from Yale in 1964, Ray-Jones started to work as a freelance photographer.

New York's dynamic photographic community provided an enormous stimulus to Ray-Jones's work and he got to know many of the emerging generation of US photographers, including Garry Winogrand and Joel Meyerowitz. The latter became a good friend and they often went out together to hone their skills in photographing events such as street parades.

Ray-Jones returned to England in 1966. 'I had been away for five years and came back with a foreigner's outlook, as well as that of a native,' he later wrote. 'This prompted me to concentrate on my own projects.' English customs and traditions, the pronounced class system and the eccentricities of English behaviour all took on a new fascination for him. The following year he began working on the body of work for which he is best remembered, a project on the English at leisure.

For the next three years, in between newspaper assignments, Ray-Jones made many trips around the country in a VW camper van with his girlfriend (and later wife) Anna Coates. Using his Leica M, he photographed seaside beauty contests, opera at Glyndebourne, tennis at Wimbledon, Crufts, the Dickens Festival at Broadstairs, holidaymakers at Butlin's and many other local events around the country.

During this time, he began his association with *Creative Camera* magazine. In 1968, Ray-Jones (described as a 'frizzy-haired guy with a Fu Manchu moustache') walked into the magazine's offices with a portfolio of unpublished images from the UK and USA. He made an immediate

'I have tried to show the sadness and humour in a gentle madness that prevails in people'

© SPL/GETTY IMAGES



impression on the editor, Bill Jay.

'Your magazine's s**t,' Ray-Jones told him, 'but I can see you're trying. You just don't know enough, so I am here to help you.' On this occasion, the combination of arrogance and a strong portfolio of images led to the publication of his photos and a subsequent friendship with Jay. At other times, Ray-Jones's outspoken opinions led to arguments with magazine editors and other photographers.

When his images were published in *Creative Camera* in October 1968, Ray-Jones wrote: 'My aim is to communicate something of the spirit and the mentality of the English, their habits and their way of life, the ironies that exist in the way they do things, partly through tradition and partly through the nature of their environment and mentality... For me there is something very special and rather humorous about the "English way of life" and I wish to record it from my particular point of view.'

However, his proposed book on the English met with little interest from publishers and in 1971 Ray-Jones accepted a teaching post at the San Francisco Art Institute. He supplemented this work with freelancing and experimenting with his own colour photography. He was also considering a move into films.

This new phase in his life was short-lived. At the end of the year he was suffering from exhaustion and in January 1972 was diagnosed with a rare form of leukaemia. Treatment in the US was too expensive, so he flew back to England on 10 March 1972. Three days later, he died.

Ray-Jones was, at his death, little-known outside photography circles. His obituary in *Creative Camera* said he was 'a photographer apart from photographers – in many ways an outlaw in his own medium'. However, in the four decades since, Ray-Jones's reputation has steadily grown and his influence is apparent in the work of

many of today's street photographers and photojournalists.

Ray-Jones's own life was cut tragically short, but others have followed where he led. One of the best-known photographers to cite Ray-Jones as a major influence is Martin Parr. 'His pictures were about England,' Parr said in *The Guardian* in 2004. 'They had that contrast, that seedy eccentricity, but they showed it in a very subtle way. They have an ambiguity, a visual anarchy. They showed me what was possible.'

BOOKS AND WEBSITES

Books: *Tony Ray-Jones*, by Russell Roberts (published by Chris Boot) gives a good overview of the photographer's life and work. Other Ray-Jones books, including *A Day Off: An English Journal* and *Tony Ray-Jones: A Retrospective View* are available second-hand on www.amazon.co.uk.

Websites: A collection of Ray-Jones's photographs can be seen on www.scienceandsociety.co.uk (in the 'Collections' section). The library also offers Ray-Jones prints for sale at reasonable prices. Further information about Ray-Jones's life can be found on www.weepingash.co.uk.

Above: Ramsgate, Kent, 1971. Tony Ray-Jones recorded the unguarded moments of people from all sections of British society in his own distinctive and very individual style

Below: Dog owner with his clipped poodle at Crufts dog show, London, 1968



© SPL/GETTY IMAGES

Biography

1941

Born Holroyd Anthony Ray-Jones in Somerset on 7 June

1942

His father, the painter and etcher Raymond Ray-Jones, commits suicide after suffering from depression

1950s

Attends Christ's Hospital boarding school in Horsham, West Sussex

1957

Studies graphic design at the London College of Printing

1961

Begins a scholarship at Yale University, studying for a Masters in Fine Arts, but starts to focus more on photography

1966

Returns to England and the following year begins a three-year project to document the English at leisure

1969

First major exhibition of his work at the Institute of Contemporary Arts in London, as part of a group show with Don McCullin, Dorothy Bohm and Enzo Ragazzini

1971

Works as a visiting lecturer at the San Francisco Art Institute, but begins to suffer from exhaustion and is later diagnosed with leukaemia

1972

Dies on 13 March at the Royal Marsden Hospital, London, aged 30

1974

Ray-Jones's only book, *A Day Off: An English Journal*, is published posthumously



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Original

PICTURE
OF THE
WEEK



Extreme tilt

Bike on Granville Street

Chris Kovacs
Nikon D90, 17-50mm, 1/160sec
at f/3.4, ISO 300

CHRIS has been using a 17-50mm wideangle zoom on his APS-C-format DSLR to get some extreme views of the streets in his hometown of Vancouver, Canada. For some of his shots he has been adopting a very low viewpoint, which has given him some excellent results. The most difficult thing about shooting from a low angle is seeing exactly what you are doing, and with a wideangle lens it is even more important to ensure that the camera is held level.

Here Chris has let the camera tilt over to the left, which is especially obvious because he has buildings against the sky in the background. With such a clear edge as that the tilt really stands out, and it gives us a sense that the buildings are about to fall over into the street. With a more extreme tilt you can make it clear that the angle is intentional, and it can bring an element of speed to the frame, but with a smaller variance from straight it just looks like a mistake.

A rotate has fixed the leaning, but as it has been done post-capture some cropping was needed, which has removed the comfort space between the front wheel of the bike and the bottom edge of the frame. I cheated by not cropping off all the blank edges created by the rotation. When this edge appears alongside an uncomplicated part of the picture, you can sometimes clone the picture area over the gap. This has saved me from cutting off the bottom of the wheel.

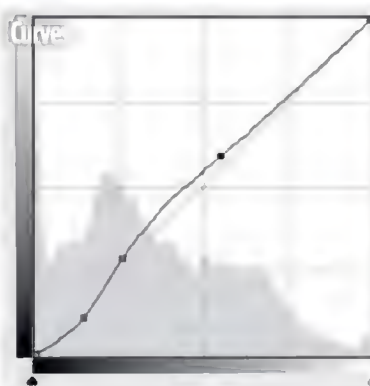
Chris has used an HDR blend to get his effect but I think it is overdone, so I've



Cloning

lightened the image slightly with Levels, and used Curves to separate the tones of the bike from those of the background a little more – putting distance between the darker tones and the midtones. I used Curves to slightly reduce the overall contrast, too.

It is unusual to have the bike facing out of the frame so much, as the rule is to allow space for the subject to move into, but here it works. I like the long street view behind,



Curves

and having the bike close to the 'wrong' side of the frame somehow makes it more dynamic and exciting. It's a great shot, Chris, and you win picture of the week.



Edited

WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink Z1 Universal Charger – which charges most Li-Ion battery cells plus AA and AAA NiMH batteries – and four Camlink AA 2700mAh NiMH battery cells worth a total of £49.98. To find out more about Camlink products, visit www.camlink.eu.com



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK

SIGMA



OUR WORLD

Ed Kashi: Born in 1957 in New York. Earned a degree in photojournalism at Syracuse University. Photographed in more than 60 countries. Received numerous awards for a wide range of work. Photographs appeared in National Geographic magazine, among many other publications.

Photo data: SIGMA 30mm F1.4 EX DC HSM, 1/1,000 second exposure at f7.1.

ED KASHI SHOOTS THE WORLD WITH A SIGMA LENS.

Shadows and shapes on a New York beach.

Sigma has produced a super-fast, F1.4 max. aperture standard lens specifically designed for the digital age. The image circle of the lens is specially designed for digital SLRs with APS-C size sensors. The optical design incorporates Extraordinary Low Dispersion (ELD) and Special Low Dispersion (SLD) coated glass and aspheric lens elements to effectively correct aberrations and produce outstandingly bright, clear and distinctive images from infinity to minimum focusing distance of 40cm (15.7 inches). Finished to advanced EX standards and complete with a matched petal shaped lens hood, the 30mm F1.4 lens features a Hyper Sonic Motor (HSM) for silent and responsive autofocus with full-time manual override.

*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs, and APS SLRs



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Stealth Gear Photographers Gloves £35.99

For more information visit www.stealth-gear.com or call 0845 652 0034

STEALTH Gear specialises in high-quality outdoor photography clothing and accessories. The Photographers Gloves are the first gloves the company has produced and they are made with warmth, waterproofing and camera control in mind.

As we have to come to expect from Stealth Gear, the gloves are well made (from a waterproof and breathable polyester) and durable. The silicone palms are ideal for gripping kit, while the thumb and index finger on both hands are made from heat-sealed foam neoprene, with a hole for putting fingers through to access camera controls. I appreciated this feature when shooting with a bunch of top-end compact cameras with fiddly controls on a cold winter's day. It is an innovative idea, but the material stretches tightly around the fingers and is consequently a little uncomfortable. The gloves come in green to match the company's existing clothing line, and are available in small, medium and large. **Tim Coleman**

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Trekking UltraPod II €25 (around £22)

For more information visit www.trekking.fr

THE ULTRAPOD II is a compact tripod designed for use in two ways. By opening the flat legs with non-slip rubber feet, the UltraPod II can be used as a sturdy tripod primarily for a compact camera. I found that when used in this way it can take the weight of a bridge camera or entry-level DSLR with ease. The legs can also be folded together and used with the supplied 10in (25cm) Velcro securing strap to attach it to a tree or pole for a versatile angle. The Velcro can also be double-wrapped for attaching the UltraPod II to a smaller object. However, when using the tripod with this set-up, the Velcro can struggle to support the weight of a bridge camera and even more so a DSLR.

The ball-and-socket head allows the camera to be positioned at any angle and it can be rotated 180°. The UltraPod II is lightweight at just 4oz (113g), which is handy if you are hiking or taking a stroll. It folds to a compact 7½in (19cm) and takes up little space. While you can enjoy the full potential of this product with a compact camera, it is not wholly suitable for use with a bridge camera or DSLR camera. **Melissa Wood**



Amateur Photographer
These high-quality gloves offer a good balance between warmth and control



Amateur Photographer
A versatile, lightweight, compact tripod



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Hasselblad H4D-31

Hasselblad's 31-million-pixel 'entry-level' H-system camera makes moving to medium format more achievable.

AP 2 April

Canon EOS 600D

We test Canon's latest 18-million-pixel mid-range DSLR and the second with a vari-angle screen.

AP 2 April

Canon EOS 1100D

The new 12-million-pixel entry-level Canon DSLR takes to the stage with HD video capture and on-screen feature guide.

AP 9 April

Studio light round-up

Looking for a studio set-up on a budget? We pick three top kits to match your budget.

AP 9 April

Epson Stylus Photo R3000

Epson's latest A3+ printer brings style and functionality to large-scale home printing, with larger cartridges to keep the cost per print down.

AP 16 April

AskAP

Let the AP team answer your photographic queries



COMPUTER FOR PHOTOS

Q Having read the review of the Apple MacBook Air (AP 5 February), I was wondering if you can give me some advice on the basic requirements for good photo editing when choosing a Windows-based laptop. I read your feature on choosing a monitor (AP 21 August 2010), but would prefer to use a standard laptop screen. Are there any special functions or minimum requirements I should look for with photography in mind? **Tina Edwards**

A Since Apple Macintosh computers are based around the same architecture as Windows-based PCs, many of the same rules apply when choosing one. Although it's tempting to spend money on the latest and fastest processor, it's better to go for something not quite so fast and spend the money on memory instead. RAM (random access memory) is vitally important when you are editing pictures. The operating system, editing software, the image and its history are all held in memory. When this is full, some of the information must be written to the hard disk. When this information is swapped back and forth, your computer slows down. For this reason, buy as much RAM as you can afford. It is often cheaper from specialist dealers like Crucial (www.crucial.com/uk) than from the computer manufacturer. Also useful is a huge hard disk (more than 500GB) for storing your pictures, with an external USB or FireWire unit for backing up.

Although you say you would like to edit pictures on the laptop's screen, be aware

that you never get the same image quality from a built-in screen as you will from a good-quality desktop monitor. You can calibrate the screen, though, to ensure it delivers colours and tones that are as close as possible to those you see from the printer. A screen-calibrating device, like the hueyPRO from Pantone (visit www.pantone.co.uk), will do the job.

When it comes to software, I recommend choosing the market-leading Adobe Photoshop, or if this is out of your budget, then the excellent Photoshop Elements. Either will provide you with lots of editing features and the ability to work on your images. The minimum system requirements for each package is listed on Adobe's website at www.adobe.co.uk.

The reality of buying a PC these days is that, while photo editing used to be a specialist activity that required a powerful system, nowadays most decent laptop and desktop computers can handle digital photography with ease, especially when supported with memory and hard-disk upgrades. **Ian Farrell**

LIVE VIEW ADDED VALUE

Q I can add to the benefits of live view expressed by Ian Farrell in his Ask AP column (AP 18 December 2010). When I bought my Canon EOS 5D Mark II more than a year ago, one of the attractions was not only the live view function, but also that you can focus on the live view screen. This is particularly useful with my Canon EF 100-400mm f/4.5-5.6 L lens

and 1.4x converter, which autofocuses with a press of the camera's AF-ON button. With this lens combination, conventional autofocus is not usually possible. **Bert Broadbent**

A That's a good point, Bert. As you say, fitting a 1.4x teleconverter to a Canon EF 100-400mm f/4.5-5.6 L zoom reduces its maximum aperture to a level where AF is not possible because of the

low intensity of the light coming through the lens (except for EOS-1D-series cameras). However, in live view mode the EOS 5D Mark II uses a contrast-detection AF system, which, while being slightly slower than the conventional phase-detection system, seems to have the advantage of not requiring such a fast aperture to function. Autofocus in live view mode is also very useful for still-life photographers working in the studio.

Ian Farrell

FILES FROM A FLOPPY

Q I used a Casio QV-10A digital camera between 1997 and 2003, and stored the results on 3.5in floppy disks. How I can get these image files into the latest version of iPhoto on my Apple Mac? **Roger Allin**

A You'll need to tackle this on two fronts, Roger. First, to get the new Mac to read the old 3.5in floppy disks you'll need to buy an external USB floppy disk drive. These can be picked up for less than £10 through internet retailers like Amazon (visit <http://amzn.to/eQhR6Y>). Connect this to your computer, place a disk in the drive and you should be able to copy across the files.

The Casio QV-10A is from an era when JPEG files were not the standard format from digital cameras. Your camera would have produced .cam files, which are of a proprietary format. Fortunately, there are a few applications out there that support them. For the Mac, try the legendary Graphic Converter (visit www.lemkesoft.com, price €35/around £30). This application has been around for many years and can read 200 different graphics formats, saving them as something a bit more usable like a JPEG or a TIFF. **Ian Farrell**

f/AQ

How does high-speed flash work?

Cameras that use a focal-plane shutter (which is virtually all DSLRs) have a maximum shutter speed beyond which flash cannot be used. This so-called sync speed comes about because, as shutter speeds increase, the two blinds that open and close to let light through cannot work fast enough so the shutter is all the way open before it starts to close again from the other side. Therefore, a band or slit moves across the frame to give you the short shutter speed you want.

The problem comes when you use a burst of flash that is much shorter than the shutter speed (say, 1/10,000sec versus 1/500sec). The flash only lights up

FROM THE AP FORUM

Swift recovery

Tozey asks I have just returned from a fantastic weekend in Reykjavik, Iceland. The problem is that half my photos are missing from my Kingston 8GB card. I had been snapping away happily on Friday and Saturday, took the battery out of the camera (a Canon EOS 40D) for a charge overnight and then put it back in the camera the next morning. It wasn't until later that day that I realised all the photos I had taken on Saturday night and Sunday morning had gone. Now I am sure I didn't sleep-format my card! When I got back home I plugged my camera into my PC and

the pictures still don't show, but I can see that out of the 7.1GB total capacity, 2.8GB is free and I have 2.4GB of photos I can see. As $2.8 + 2.4$ does not equal 7.1, I have lost 1.9GB, which I believe relates to the 'missing' photos. Can anyone help?

Phil W replies There are lots of shareware card-recovery applications on the internet. I haven't used any of them, though, so I can't make a specific recommendation. I hope you manage to recover them. I was in Reykjavik in 2009 and it's a very photogenic place.

Digitravel replies PC Inspector is a good free application (visit www.pcinspector.de). I've used it several times very successfully.

Tozey replies Resolved! I tried lots of different software, but in the end used MiniTool Power Data Recovery 6.5. It was free and worked a treat. Thanks for all your suggestions.

ALTERNATIVE STRAPS

Q I use a Nikon D300S with the standard strap that came with the camera. However, because of where I shoot I don't like to advertise my expensive kit, but the strap has 'Nikon D300S' written all over it in large yellow letters. Can you recommend a good alternative strap that is either funky or more functional?

Ben Lonsdale

A If you are trying to avoid drawing attention to yourself I would avoid funky, Ben. Any camera shop should be able to sort you out with a plain black strap, which will be much more subtle. You could also use this as an opportunity to treat yourself to a nice luxurious padded

neck strap to take some of the weight off your neck. Manufacturers like Lowepro (www.lowepro.com) or Op/Tech (www.optech-europe.com) are worth a look. Apart from a decent amount of padding, other features include quick-release fastenings for when you are shooting on a tripod and don't want a neck strap interfering, and memory card pockets for extra storage. **Ian Farrell**

FLASH ALTERNATIVE

Q I own a Sony Alpha 330 DSLR and want to buy a flashgun. I would like the Sony HVL-F42AM, but cannot afford the price of £215. Can you recommend an alternative from an independent manufacturer that has as many of the features of the Sony product as possible, such as a guide number of 42, white balance adjustment and TTL metering?

Geoffrey Woodhouse

A You tend to get what you pay for with flashguns, although manufacturers' own offerings are sometimes more expensive than the equivalents from third-party companies. Take a look at the excellent Metz 44 AF-1 (£174 street price) or the Sunpak PZ42X (£123). Both offer full dedication with your Sony camera's ADI and P-TTL flash systems, with the Metz also offering wireless off-camera flash. **Ian Farrell**



the scene for part of the time that the slit is travelling across the shutter, resulting in some of the frame being left in the dark.

To overcome this, flash manufacturers have resorted to stroboscopic flash techniques. High-speed flash technology (sometimes called FP flash mode) enables the gun to fire thousands of bursts per second instead of just one, meaning that a continuous beam of light is produced for the short time the shutter is open.

This is a lot of work for the flash to do, so the power available to you is less in high-speed flash mode than in normal flash mode. Furthermore, for every stop increase in shutter speed you lose another stop of flash power (this is not as bad as it seems, though, because you'll be opening up the aperture to compensate for using a faster shutter speed, thereby getting back the stop of flash power).

In many modern flash systems you can leave high-speed flash switched on and it will only kick in when it is needed. This is great for when you are using flash as a fill-in light source on a sunny day. **Ian Farrell**

In next week's AP

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ON TEST



CANON EOS 600D

With an 18-million-pixel sensor and wireless flash control, the new EOS 600D has much in common with AP's Product of the Year 2011, the EOS 60D. Richard Sibley puts it to the test

PORTRAITS



PEOPLE SKILLS

Peter Searle explains how he takes his imaginative portraits and shares his expert advice on photographing people on location

ON TEST

HASSELBLAD H4D-31

Mat Gallagher puts Hasselblad's 31-million-pixel, entry-level, digital medium-format H4D-31 through its paces



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Compact camera group test

Full manual and autoexposure controls, raw capture, fast lenses and they fit in your pocket: four truly compact cameras go head to head

Tim Coleman
Technical writer



TOP-END compact cameras offer the best of both worlds – high-quality images and speedy photography. The cameras on test here are designed to cover the key requirements of a discerning photographer while equally satisfying those who just want to point and shoot. Each camera boasts a fast lens, which is great for low-light performance without the need for flash, as well as for images with shallow depth of field. Given that two of the biggest compromises photographers have to make when using a compact camera are poor performance at higher sensitivities and a weak built-in flash, a fast lens is certainly appealing. Further key selling points include manual exposure controls and raw capture for greater flexibility in post-capture exposure

adjustments. Most importantly, the cameras here promise great image quality straight from your pocket, making them ideal for street photography.

The sheer number of photographers owning a DSLR or compact system camera (CSC) has increased because they are much more affordable. We have seen the CSC successfully offering a less bulky version of a DSLR, but they often come with large lenses and are not truly pocketable. It is clear that the demand for a top-end compact camera has increased because there are so many great options available today, including the Canon PowerShot S95, Olympus XZ-1, Panasonic Lumix DMC-LX5 and Samsung EX1. Primarily, these cameras are aimed at those photographers who own a DSLR or CSC, but who also expect good image quality from a second smaller, lightweight backup. Add to this the fact that first-time buyers are also looking for a camera that produces good-quality photographs, and the appeal for pocket power is great and the market vast.

The four cameras on test here are smaller than the Canon PowerShot G12 and Nikon P7000 (albeit marginally in the case of the Samsung EX1), yet they offer a similar specification. This is partly due to the fact that none of the cameras features a built-in viewfinder, although each – apart from the S95 – offers an optional external viewfinder. If a viewfinder is not important, one of these cameras might just be the compact you are looking for.

With so much promise and specifications of such impressive reading, it is interesting to put the S95, XZ-1, EX1 and LX5 through their paces in real-life settings. We will see how intuitive the handling is, what level of image quality to expect and which is, ultimately, the pick of the bunch.

FEATURES

The fast lens in each camera is a key selling point and undoubtedly an impressive feature. Both the EX1 and XZ-1 feature f/1.8 at their widest settings, and the LX5 and S95 manage f/2. The XZ-1 and EX1 have only a slight drop in speed towards the telephoto end at f/2.5 and f/2.4 respectively. In the case of the XZ-1, this is extremely useful given that the telephoto focal length is 112mm.

'One concern about cramming almost the same number of auto and manual controls found in a SLR into such a compact body is just how well the buttons and controls can be operated'

The LX5 drops to f/3.3 at the telephoto end and the S95 has the biggest drop in lens speed with a minimum aperture of f/4.9 at 105mm.

A top-end compact camera does not feature an interchangeable lens, so the lens that is fitted is a key consideration. Both the EX1 and LX5 feature a wide lens at 24-72mm and 24-90mm respectively. The S95 and XZ-1 are not as wide, but at 28-105mm (S95) and 28-112mm (XZ-1) they have a greater reach.

Size and weight are key factors here. The XZ-1, LX5 and EX1 can be squeezed into a trouser pocket, while the S95 will fit into a pocket easily.

Each camera records images using a CCD sensor. The LX5 and XZ-1 use marginally larger 1/1.6in (49mm²) sized sensors compared to the 1/1.7 (44mm²) sensor of the EX1 and S95, but users are unlikely to see any difference in image quality. All have 10 million effective pixels except the LX5. This has 10.1 million effective pixels from its 11.3-million-pixel sensor, which is designed to keep the resolution as high as possible when changing the aspect ratio. Panasonic introduced a new high-sensitivity VCCD sensor to its LX series with the LX5, and each photosite has a larger micro lens than the LX3 that is able to capture more light and therefore improve dynamic range and low-light performance.

All the cameras offer both raw and JPEG capture individually and simultaneously, which is a huge benefit when correcting exposure. The native software for uploading raw files and basic edits is included, and Canon's Digital Photo Professional software is particularly easy to use with the S95.

History has taught us that it is much more difficult to get things right the first time round, so it is worth understanding



Canon PowerShot S95



Olympus XZ-1



Panasonic Lumix DMC-LX5



Samsung EX1

Each camera uses a different number of metering zones, and performance can vary in multi-segment mode. The S95 has bright exposures, but at the expense of sky detail in this scene

where a camera has come from. All the companies have good experience in producing compact cameras, but not all of them at this level. The EX1 is Samsung's first foray into the market for top-end compact cameras, and the XZ-1 is the first in Olympus's XZ series. Canon's PowerShot S95 is one in a long line of PowerShot S-series compacts, superseding the S90. The company's PowerShot range also includes the successful G series. Likewise, the Panasonic Lumix DMC-LX5 is part of a vast Lumix range and the fourth in the Lumix LX series. Experience, it seems, favours Canon and Panasonic.

BUILD AND HANDLING

At 99.8x58.4x29.5mm, the S95 is by far the smallest and also the lightest of the cameras on test here. The XZ-1, LX5 and EX1 are roughly a further 50% deeper, but the EX1 is the chunkiest and heaviest at almost twice the weight of the S95. The LX5 is the second lightest of the cameras.

All the models are well built and feel solid. However, the XZ-1 is made from a shiny plastic and feels somewhat 'cheaper'. I like the EX1's brushed-metal finish on the front of the body and its textured handgrip sits nicely in the hand. The metal body and classic looks of the LX5 should appeal to SLR users, and the black design of the S95 is simple and slick.

One concern about cramming almost the same number of auto and manual controls found in an SLR into such a compact body is just how well the buttons and controls can be operated. Using these cameras on a cold winter's day meant that at times I had to take off my gloves in order to operate some of the controls, but I found most of the controls well spaced out and responsive.

Surprisingly, and despite being the

smallest in the group, the S95 has the largest buttons and is just as easy to operate as the larger models. The XZ-1 has small buttons, but they are well spaced out, thus reducing the chance of hitting the wrong button. The shooting-mode dial is flush and movement is stubborn in the S95, which helps to ensure it stays in position when placed in a bag. This is more than can be said for the easily knocked dial of the XZ-1.

An interesting decision from Samsung is to give the EX1 a separate drive-mode dial on the top of the body. However, this is better than the frustrating default of the LX5 to reset the drive-mode setting every time a photograph has been taken. The LX5 also resets the focal length to its widest setting after returning from playback.

When using the widest 24mm setting of the LX5 and EX1, it appears that curvilinear distortion is more extreme in the EX-1, although edge detail is good. Conversely, the LX5 does not suffer as badly from distortion, thanks largely to lens-correction processing, but edge detail is compromised and a little more blurred. At the 28mm setting the S95 performs similarly to the LX5, and the XZ-1 like the EX1.

Each camera has a protruding lens ring, and apart from the EX1 all offer some kind of control. The LX5 has switches for aspect ratio and AF mode. However, I prefer the useful control ring on the S95 and XZ-1. Both offer control of one function at any one point, such as exposure compensation, manual focus, aperture or ISO.

The EX1 is the only camera on test here with an articulated screen, and it is of the brighter AMOLED type. A pop-up flash is present in all the cameras, and the flash of the LX5 and XZ-1 has a higher resting position than that of the EX1 and S95. Taking the flash further from the lens helps



Canon PowerShot S95



Olympus XZ-1



Panasonic Lumix DMC-LX5



Samsung EX1

reduce redeye and creates more flattering portrait lighting, so these minor differences are welcome. The built-in flash units have a limited output, yet all but the S95 feature a hotshoe for an external flash. Furthermore, the XZ-1 offers wireless flash control, which is very impressive on a camera at this level. The hotshoe is also used for an optional external viewfinder, yet given the pocket appeal of these cameras many will not see the advantage of such a device.

The functionality of the menus varies from model to model, but it is easy to get used to each set-up. Samsung's EX1 is easy to navigate and offers post-capture control for Smart Filter colour changes.

WHITE BALANCE AND COLOUR

It is clear that each camera is capable of producing an accurate colour temperature in its auto white balance setting in most situations. When the AWB is less satisfactory, the manual settings can easily be found through the function/quick menu buttons, although none of the models has a direct control on the body for this. I largely used the cameras during cold and overcast winter weather. Results from the S95 are too blue, those from the XZ-1 are a little magenta, while images from the EX1 and LX5 are warmer and more accurate. However, these minor faults are easily rectified in the custom WB setting or post-capture in raw files.

In standard colour mode all the cameras have their own characteristics and minor differences. Blue and greens are particularly strong in images of the LX5, which lends itself well to landscapes. Furthermore, thanks to its impressive dynamic range, colour and tone feel very natural and rich. Images are more vivid and contrasty in the S95 and XZ-1.

For a bit of creativity, each camera offers

several colour modes, and perhaps some of the standout modes are the art filters found in the XZ-1. The EX1 offers really good post-capture editing control for picture styles and saturation/contrast.

METERING

On the whole, I could leave the metering systems set to evaluative/multi area in a variety of lighting conditions in all the cameras. Access to centreweighted and spot metering is easily found in the function/quick menus.

Cameras at this level tend to meter up to 1EV too light, primarily to enable print-ready images. This is certainly the case with the S95, with bright foreground detail and highlights such as an overcast sky burning a little out sooner. With this knowledge it is easy enough to set the exposure compensation accordingly. The metering system of the LX5 sways more towards exposing for highlights, and in this respect is well suited to landscape photographers because it has a tendency to leave more detail in the sky areas.

NOISE, RESOLUTION AND SENSITIVITY

In real-world settings, luminance noise is evident throughout the entire sensitivity range of all the models, but it is only really noticeable at ISO 400 and above. It becomes an issue once ISO 800 is selected and is certainly noticeable in images at ISO 1600 and above. The fast lenses do allow more scope for low sensitivities and therefore low image noise. At telephoto focal lengths the minimum aperture of the S95 is f/4.9, which is its biggest downside for low-light shooting. Each camera handles chroma noise very well and it is virtually indistinguishable at any given sensitivity.

'It is clear that each camera is capable of producing an accurate colour temperature in its auto white balance setting in most situations'

The VCCD sensor of the LX5 is a marked improvement on that of the LX3, and helps keeps noise levels low. It is perhaps for this reason that the LX5 offers the highest ISO setting of the group, extended up to ISO 12,800. An ISO range of 80–3200 is found in all but the XZ-1, which has a range of ISO 100–6400. Using ISO 1600 and above will give very noisy results. While this can look good in black & white, at other times it looks patchy and should be avoided if possible.

Shooting our resolution charts shows slight differences in resolution capabilities, but unsurprisingly these are minimal due to the similar sensors. Each camera is capable of resolving up to around the 22 marker at its lowest sensitivity of ISO 80 or 100. There is a minimal drop off in resolution detail down the ISO range until ISO 800. At ISO 1600 luminance noise smudges detail and the cameras reach around the 16 marker. It definitely pays to stick at ISO 800 or lower, and to shoot in raw for greater control over noise reduction post-capture.

AUTOFOCUS

Each AF system has a different number of AF points and the 23 contrast AF area points of the LX5 tops the pile. The XZ-1 has 11 and the S95 has nine points. Despite this, in

At ISO 100 resolution detail is impressive in all four cameras, particularly the XZ-1. The EX1 can struggle to focus in its macro setting



real-world settings each camera performs at similar capabilities. Responsiveness of AF is helped by a fast lens, which lets more light reach the sensor. Panasonic has given us arguably the best AF system in the market through its latest Lumix G-series cameras, and although the LX5 AF system is different it perhaps has the slight edge here.

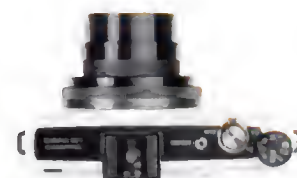
Most cameras these days offer a vast array of AF modes for particular situations. Face-recognition AF is very effective and is found in all the cameras on test here. Macro AF is designed for focusing distances less than one metre from a subject, although in this mode a wider focal length needs to be used for it to work. I found that the EX1 struggled in its macro setting, refusing to recognise a flower in a well-lit studio shoot. If macro photography is your thing, then perhaps look at one of the other cameras. Manual focusing is much less intuitive than with an SLR and as such these compacts are best kept, and most quickly operated, in AF.

Set at the widest focal length, curvilinear distortion is more apparent in the EX1 and the XZ-1. However, corner detail is more blurred in the LX5 and S95

Facts & figures



CANON S95



OLYMPUS XZ-1

RRP	£399	£399.99
Sensor	1/1.7in CCD with 10 million effective pixels	1/1.63in CCD with 10 million effective pixels
Output size	3648x2736 pixels	3648x2736 pixels
Lens	Canon 3.8x zoom lens, 28-105mm (effective) f/2-4.9	Olympus iZuiko 4x zoom lens, 28-112mm (equivalent) f/1.8-2.5
File format	JPEG, raw (DPDF), raw + JPEG simultaneously	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG	2-stage JPEG
Colour space	sRGB	sRGB
Shutter speeds	15-1/1600sec in shutter priority and manual mode	60-1/2000sec in 1/3EV steps plus bulb
Max flash sync	1/1600sec	1/160sec
ISO	ISO 80-3200	ISO 100-6400
Exposure modes	HDR, fisheye, miniature, poster effect and 21 presets	Auto, program, aperture priority, shutter priority, manual, 19 scene modes, 6 art filters
Metering system	Evaluative, centreweighted, spot	324-zone multi-pattern sensing, centreweighted and fixed centre spot
Exposure comp	±2EV in 1/3EV steps	±2EV in 1/3EV steps
White balance (WB)	Auto, 8 presets, custom	Auto, 7 presets, Kelvin plus custom setting
WB bracket	No	Yes, 3 exposures
Drive mode	Approx 1.9fps continuous	Approx 2fps for around 23 JPEG images or 8 raw images, up to 15fps high-speed mode
LCD	3in LCD with approx 461,000 dots	3in OLED with 614,000 dots
Viewfinder type	N/A	N/A – optional VF-2 EVF
Focusing modes	Manual, continuous AF, servo AF/AE tracking AF	Manual, single-shot AF, macro, super macro, AF tracking, face detection
AF array	9-point, face detection, 1 point (centre)	11-point, face detection, spot
AF assist	Yes	Yes
DoF preview	No	Yes, via live guide
Hotshoe	No	Yes
Built-in flash	Yes, GN 6.5m @ ISO 100	Yes, GN 7m @ ISO 100
External mic	No	Yes – optional SEMA-1
Video	1280x720 pixels at 24fps, 640x480 pixels at 30fps	1280x720 pixels, 640x480 pixels, 30fps AVI Motion JPEG
Memory card	SDHC, SDXC, SD, MMC	SD, SDHC, SDXC
Power	Rechargeable Li-Ion NB-6L	Rechargeable Li-Ion Li-50B battery
Connectivity	USB 2.0 Hi-Speed, HDMI	USB 2.0 Hi-Speed, HDMI
Weight	193g (including battery and memory card)	275g (without battery or card/s)
Dimensions	99.8x58.4x29.5mm	110.6x64.8x42.3mm



PANASONIC LX5

£449.99
1/1.63in CCD with 10.1 million effective pixels
3648x2736 pixels (4:3 aspect ratio)
Leica DC Vario-Summicon 5.1-19.2mm (24-90mm equivalent) f/2-3.3
JPEG, and raw+JPEG simultaneously

2-stage JPEG
sRGB
60-1/4000sec in manual mode

1/2000sec
ISO 80-3200, ISO 64-12,800 at 3-million-pixel resolution
Program, aperture/shutter priority, manual, iA, 2 custom modes plus 24 'scene' presets
Intelligent multi-segment, centreweighted and spot
Manual +3EV in 1/3EV steps
Auto, 5 presets (all adjustable), 2 custom settings, plus Kelvin adjustment

No
Single, continuous 2.5fps for 5 images in standard mode, up to 10fps in speed priority mode or 6fps in image priority mode (at 3-million-pixel resolution)
3in LCD with 460,000 dots
N/A – optional EVF or optical viewfinder
Normal, macro AF, quick AF, continuous AF, one-shot AF, AF area select, AF tracking, plus manual
23-point, face detection, tracking, spot, 1 point

Yes
No
Yes
Yes, GN 7.2m @ ISO 100

No
Up to 16:9 aspect ratio (1280x720 pixels), 30 or 25fps (AVCHD Lite or Motion JPEG)
SecureDigital/MMC, SDHC, SDXC
Rechargeable Li-Ion DMW-BCJ13E
USB 2.0 Hi-Speed, HMDI
233g (without battery or card/s)
109.7x65.5x43mm

SAMSUNG EX1

£399
1/1.7 CCD with 10 million effective pixels
3648x2736 pixels
Schneider Kreuznach 5.2-15.6mm (24-72mm equivalent) f/1.8-2.4
JPEG, raw (swf) + JPEG simultaneously

3-stage JPEG
Adobe RGB, sRGB
16secs-1/1500sec in 1/3EV steps

1/750sec
ISO 80-3200 in 1EV steps
Program, aperture priority, shutter priority, manual plus 12 scene modes
Multi-pattern, centreweighted and spot
±2EV in 1/3EV steps
Auto, 6 presets, plus 1 custom, fine adjustment along amber/blue, green/magenta axis and Kelvin values

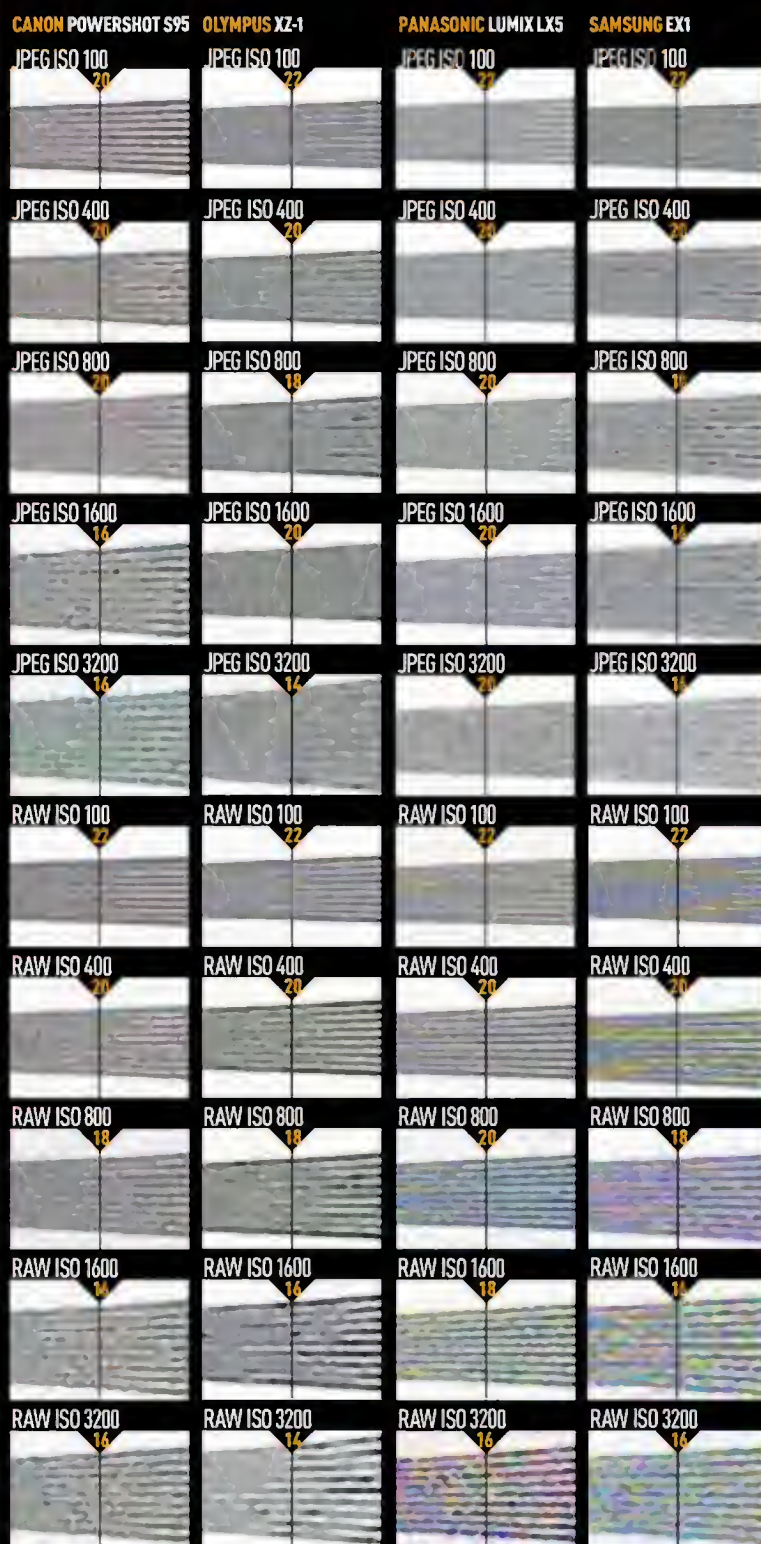
No
Continuous mode available – no fps quoted
3in AMOLED VGA vari-angle screen
N/A – optional optical device
Manual, single-shot, tracking, face detection
Multi-point AF, centre spot, selectable point

Yes, built-in lamp
No
Yes
Yes, GN 6.2m @ ISO 100

No
640x480 VGA at 30/15fps, MPEG 4
SD and SDHC, plus 22MB internal memory
Rechargeable Li-Ion SLB-11A battery
USB 2.0 Hi-Speed, HMDI
356g (without battery or card/s)
114.4x64.6x30mm

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the kit lens of each camera. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Verdict

EACH of the four cameras on test here is small enough to carry everywhere and ideal for street photography. In outright image quality there is little to choose between the four. Their similarly sized 10-million-pixel sensors are equally capable of resolving detail and each camera is likely to please. It is in the way the detail is captured where the cameras begin to differ, in terms of lens distortion, metering, white balance and noise. The Canon PowerShot S95 was marked out of five during the original test, so it has been re-scored during the course of this test.

On size alone, the S95 could fit in a round-up of compacts the next level down, yet it fights its corner admirably in the bigger crowd. At almost half the weight of the Samsung EX1, it is truly compact and its operation is very intuitive. It offers a slick and simple design and a good zoom range, but it is let down by the drop in minimum aperture at telephoto lengths. A downside to its compact size is the lack of a hotshoe, but I would not expect this to be an issue for the target audience.

The picture quality of the Olympus XZ-1 is impressive, with punchy images and a high level of resolution detail. There are some interesting shooting modes to play with, too, particularly the art filters. However, on the whole the XZ-1's body feels a little cheaper and the buttons are easily knocked. It is the most expensive model in the group but the most recent to be announced and I would expect the price to come down.

Samsung's EX1 has the best screen and I like the simple navigation of the menu and playback, as well as the in-camera post-production control. It is also currently the cheapest. Out of the group it is the heaviest and largest. Its AF in macro setting is disappointing, which may deter macro photographers.

Finally, while the Panasonic Lumix DMC-LX5 has in many respects no stand-out features, it is the most consistent in the group with an excellent metering system, dynamic range and AF. Its performance and handling, as well as its solid and lightweight build, should satisfy the discerning photographer. All the cameras on test here offer something different from the next and perform solidly, but it is the LX5 that takes the crown.

As a comparison, the Canon PowerShot G12 and Nikon P7000 also have 10-million-pixel sensors and offer similar image quality. In their favour is a greater zoom range and a built-in optical viewfinder, but we are not sure about the usefulness of the viewfinder. The downside is the larger size and a slower lens

CANON POWERSHOT S95

Amateur Photographer
Tested as Compact camera
Rated Very good
81%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	7/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	11/10									

OLYMPUS XZ-1

Amateur Photographer
Tested as Compact camera
Rated Very good
81%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	4/10									
METERING	4/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									

PANASONIC LUMIX DMC-LX5

Amateur Photographer
Tested as Compact camera
Rated Very good
85%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

SAMSUNG EX1

Amateur Photographer
Tested as Compact camera
Rated Very good
82%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	7/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									

LCD, VIEWFINDER AND VIDEO

All the cameras on test here have a 3in LCD screen. The most useful screen in the group belongs to the EX1. Not only does it offer the only articulated screen in the group, but it is also an AMOLED type. An AMOLED screen is supposed to be more durable and, as proved here, brighter. The S95 also has an impressively bright screen, which takes up most of the back of the camera's small body. The screens of the XZ-1 and LX5 are slightly less bright than the other two, but are good enough in their own right and all cameras offer a good viewing angle.

Keen video users may be slightly disappointed with these models because

none of them offers Full 1080p HD video. In fact, the best is 720p. The LX5 records in either MPEG or the better quality AVCHD. It is a little strange that the EX1 offers only 480p video, given Samsung's history of focusing on strong video modes in its cameras. The XZ-1 has an optional external microphone for those looking for more than its mono audio recording.

None of the cameras features a viewfinder, which helps keep them so small. Excluding the S95, all the models have a hotshoe and therefore offer an optional external viewfinder. Panasonic and Olympus have good options available. The XZ-1 uses the tiltable electronic VF2 as used by its Pen models and the LX5 has a 202,000-dot

DMW-LVF1E. The EX1 is compatible with the optical OVFI. If a viewfinder is important, the S95 is not for you.

DYNAMIC RANGE

The measured dynamic range varies by less than 1EV between the cameras, and all have a respectable range of at least 10.4EV (according to www.dxomark.com) to capture a pleasing range of tone. The LX5's metering system often exposes for highlights, which means that at times it appears to boast the best dynamic range. An extra 3EV of detail can be extracted from shadow areas by brightening a JPEG image post-capture in Camera Raw before chroma noise becomes too much of an issue.

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MGIV 20x24" (50s)	£199.00

Fibre Based Warmtone

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MGIV 8x10" (100s)	£88.00
MGIV 12x16" (50s)	£106.00
MGIV 16x20" (50s)	£176.00
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STAR STUDENT

Clarke Buxton

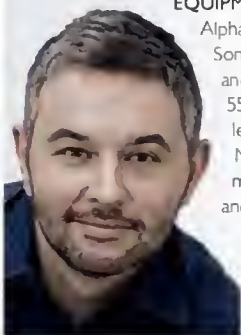
ENROLLED ON:

Foundation in Digital Photography

AGE: 37 OCCUPATION: Surveyor

EQUIPMENT:

Sony Alpha 350 with Sony 18-70mm and Tamron 55-200mm lenses, Manfrotto modo tripod and monopod



Student introduction

When did you first discover you had an interest in photography?

I really got into photography about three years ago when I decided to buy my first DSLR camera. I think, like many people, I was guilty of going on holidays or trips abroad and adopting a point-and-shoot approach, but then I realised I had been to all these great places and did not have great photographs to show for it. So I decided it was time to learn more about photography with the aim of taking photographs I was proud of and would consider putting on the wall at home.

I have always had an artistic leaning and

have an A-level in art to prove it, so I think that picking up the camera now is in some way satisfying my creativity.

What is your preferred photography subject?

My preference, in terms of subject matter, has to be landscapes as I love getting outdoors. This is something that may stem from my upbringing in the Peak District and the fact I now live in London.

Where is your ideal place to take photographs?

I have recently had the good fortune to do a couple of road trips around California, which is an absolute photographer's dream, not only because of the fantastic geography but also the wildlife. This has really whetted my appetite for travelling and the photographic opportunities it presents to the point that I now plan 'shoot time' in my trips.

I think my favourite place to photograph that I have visited so far has got to be Yosemite National Park in the US and the surrounding areas where the scenery is absolutely breathtaking.

Why did you decide to enrol on the SPI course and how have you found it so far?

I decided to enrol in the SPI course after seeing it advertised in the magazine, and felt that it would be beneficial to my development rather than just reading



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At the heart of the image



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Summing up

WE SAY: Once again, Clarke has provided some excellent images, and his observations about them are very accurate and valid. He seems to have a good understanding of how he can use focal length to influence the feel of a scene. This is an excellent submission, and hopefully after a long explanation about depth of field, he can now control things even better. Clarke's self-assessment was very good, too, so we hope he keeps up the high standards and we look forward to seeing his next submission.

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SPI SCHOOL OF PHOTOGRAPHIC IMAGING

High-speed reactions and an ability to work in low light are just two essentials for a good street camera. This shot was taken with the Canon PowerShot S95

Street

photography challenge

The **AP team** takes to the streets of Paris with three different camera systems to find the best system for classic street photographs

STREET photography has been an important genre for as long as there have been cameras quick enough to shoot on the move. Often a mix of documentary and art, this style of photography has received a recent resurgence, helped very much by the advances in digital cameras, such as

the ability to view the image immediately, which make it easier and more accessible to the general public. However, the sleuth-like approach this discipline usually demands can leave photographers vulnerable to the attentions of the police and others, especially when shooting around major landmarks and children. Naturally, this puts some photographers off, but there are many more who carry on, undeterred, to produce some amazing art.

For early street photography, cameras were often disguised to allow the photographer to gain a more natural

scene, although this is unnecessary nowadays as cameras are far more commonplace. That said, cameras still need to be fairly discreet, as well as fast and responsive in use, while offering high-quality results. With this in mind, Mat Gallagher, Damien Demolder and Richard Sibley took up the challenge of finding the best camera for the job. Using the Canon PowerShot S95 high-end compact, the Olympus E-PL2 compact system camera and the Leica M9 rangefinder, the team headed out onto the streets of Paris to attempt some classic street shots.





Mat Gallagher opted for a classic with a modern twist in the form of the Leica M9

LEICA cameras became the tool of choice for many street photographers in the 1930s, as they gave high-quality results in a small, discreet body, and allowed photographers to get close to the action. Although the design of Leica rangefinders has evolved over the years, the latest digital model has all the hallmarks of those cameras used by the early street photography pioneers.

IN USE

The M9 is Leica's flagship M-series model. It features an 18-million-pixel, full-frame sensor housed in a full magnesium-alloy body that is strong and rugged. The lens I chose was the Leica Summilux-M 35mm f/1.4 ASPH – a classic 35mm model for a traditional documentary style. All of this technology does come at a price, though – roughly £8,500. Some readers may worry about brandishing such a valuable and recognisable camera in public. However, I found that the general public were largely unaware of the camera's value and its simple black form attracted little attention.

Although the Leica M9 isn't actually that

small when compared to modern compacts, it still fits easily into a coat pocket and the larger body feels great in the hand. The controls have remained fairly traditional and it is really only the LCD screen and buttons on the back plate that give away its digital nature. Even the SD slot is hidden next to the battery, which can only be accessed by removing the entire bottom plate.

As a rangefinder camera, the M9 obviously requires manual focusing. This involves carefully aligning the two images in the viewfinder to ensure a focused subject. If you are more accustomed to using an autofocus camera, the M9's rangefinder may take some getting used to. However, it quickly becomes second nature. After all, Henri Cartier-Bresson and Robert Capa used Leica cameras to take some of the greatest documentary images ever, long before the invention of autofocus.

There are certain tricks to help get good images with the M9. For example, I found that using a smaller aperture than I usually would increased the depth of field enough to allow me to fire off a series of shots without having to refocus. This allowed me to concentrate more on composing the image.

The centreweighted metering is also very different from the evaluative systems most of us use in DSLR cameras. However, pointing the camera at a neutral tone and then using the exposure lock before firing the shutter was a quick way of getting a well-exposed image, and it was faster doing this than applying an exposure compensation adjustment.

SUMMILUX LENS

The Summilux-M lens is Leica's latest optic. The lens has been optimised for use with the digital M-series models and the field of view is ideal for documentary-style photography. At maximum aperture it gives a really fine depth of field and beautiful out-of-focus areas. Although having a fixed focal length can make you work a bit harder on your



Above: The 35mm f/1.4 lens allowed me to capture the whole scene

Below: With no autofocus, shooting from the hip proved difficult

composition, it is worth it. That said, there were times when I missed the speed of an autofocus zoom lens.

The M9 offers the choice of shooting in JPEG or raw formats, or a combination of the two. I opted for raw as it gave me more leeway in the editing, and being a DNG extension I knew it would be compatible with any editing software I chose to use.

The rear screen is perhaps the weakest part of the M9. At just 2.5in and with a 230,000-dot resolution, it is not ideal for checking focus and can only be used as a guide.

It is true that you have to work harder with the Leica M9 to get the images you want, but because of this you become more conservative with the number of images you are taking. Instead, you concentrate more on your subject, rather than simply clicking away. My images may not have been as plentiful as those from the other two cameras, but I felt more involved in the process of capturing the images.

CONCLUSION

The M9 is one of a long line of cameras renowned for creating great documentary images. However, not everyone will enjoy using the camera. DSLR photographers will have to forego autofocus and evaluative metering, and the different working method may mean that the occasional photo opportunity will be missed. However, it is worth the learning curve as images taken using the full-frame sensor and Summilux lens have exceptional tone and detail.





For Damien Demolder, it's a question of size, speed and going unnoticed

FAR TOO many photographers dismiss compact cameras out of hand due to their small sensors and lack of control. The usual line of thinking is that compacts are not real cameras, and are so small that they can't possibly be any good, while their images will be so noisy you can't enlarge them at all.

However, such prejudices fail to take into account the quality of the modern compact camera, and the advances in optical miniaturisation and noise control that have moved the market on so much over the past couple of years. Street and documentary photography do not demand exquisite technical quality, and a bit of low-light noise and some unresolved detail can be easily forgiven when the benefits of a truly pocket-sized system, that marks you out not as a photographer but as a tourist, are considered.

I chose the Canon PowerShot S95, but for more than its small, discreet dimensions. While it is indeed ultimately top-pocketable, I know its HS system is good in low light and that the f/2 zoom lens helps to achieve the kind of shallow depth of field that works for street photography.

IN USE

There is a lot to be said for cameras that have endless modes and controls, but when you

are only working in one area of photography, the scope of the features you need are limited to the peculiarities of the subject matter. Perhaps the most important characteristics a camera needs for successful street work involve its speed and an ability to meter difficult situations with ease. Dramatic street images rely on shadows and highlights, and I like to dial in $-1/3EV$ to ensure I maintain detail in the all-important bright areas. The only issue of control I had with the S95 is that it meters from the AF point, which tends to be in the middle of the frame – there is no AE lock to read from the most important subject area. Other than that, the camera did exactly what I needed it to do. The characteristics I valued most are the ability to change ISO quickly via the function button, and the ring around the lens that allows a very fast alteration of aperture values. This ring can also be assigned to ISO control if you want, but in the circumstances I found it most useful for one function – aperture.

BLENDING IN

With no camera bag, a person with a compact camera is a tourist or, at most, a casual amateur. When working in this way you can take pictures in situations where your subjects might otherwise turn away. You will be mostly ignored. In close-up street work this is a huge benefit, and when it means the difference between getting or missing a picture, resolution and big lenses are no compensation. I found I could be much more open about what I was doing than Richard and Mat, and could take pictures in crowded areas where it would have been problematic for them. For instance, on the Metro I held the camera close to a man's face without bothering him (above), and could point the camera at a likely scene while waiting for the subject to move into the picture.

CONCLUSION

The results produced by the camera are very pleasing. Not only did I manage to get pictures that I'm sure I couldn't have got so easily with a DSLR, or even a rangefinder, but the technical quality of the images is



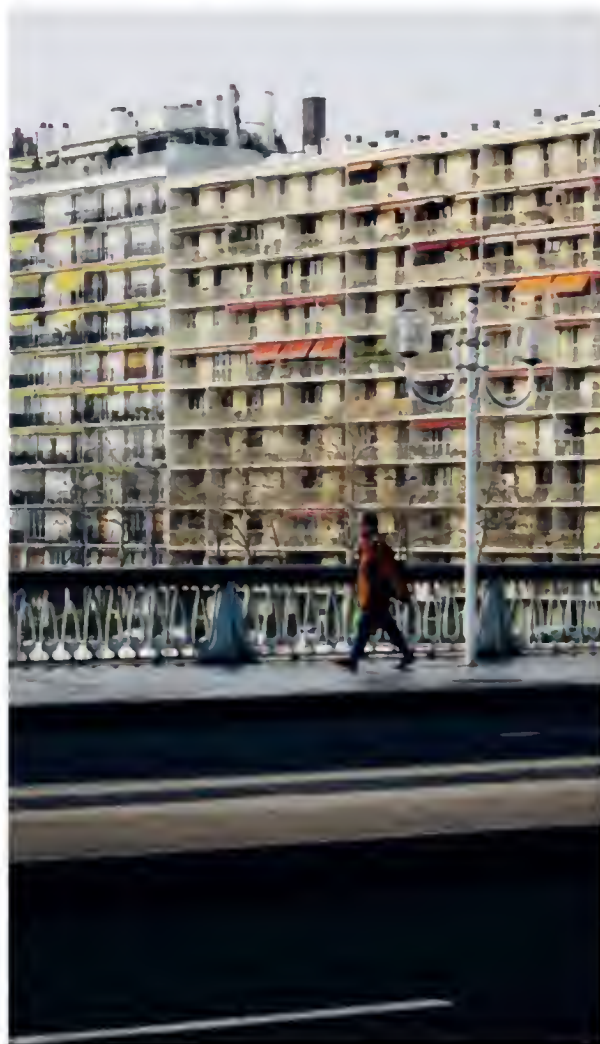
Using an SD adapter, I carried 48GB in three little fingernail-sized Micro SD cards

also very high. In low light the PowerShot S95 undeniably generates more noise than most modern DSLRs, but images shot at ISO 3200 are still more than usable. In normal daylight any noise issue dies away. The lens is good, and produces sharp resolution with little curvilinear distortion, and importantly the AF is fast in almost all types of brightness conditions. Being so small meant I could have the camera in my hand all day, and with its excellent start-up time I never missed a moment getting the kit ready to shoot. I shot raw and JPEGs all day, as I usually do, and while the JPEGs are very good I was able to draw a lot more quality and accuracy from the images by working the raw files through Canon's excellent DPP software package.

While the Leica M9 and the Olympus E-PL2 are great cameras, I was very glad of my choice on the day.

Above: A small camera lets you get very close without being noticed

Below: $-1/3EV$ keeps detail in highlight areas, such as the sky





Advanced controls in a small body made a CSC the ideal choice for **Richard Sibley**

DISCRETION and speed of reaction are two of the most important skills when it comes to street photography. Obviously these are not just talents that the photographer needs, but also features of the camera they are using.

Although it isn't as small as the Canon PowerShot S95, the 12-million-pixel Olympus E-PL2 compact system camera, with 14-42mm f/3.5-5.6 lens, is smaller and lighter than the Leica M9. As the black finish of the E-PL2 is also unassuming, making it fairly discreet to use, it is a sensible choice of camera for wandering the streets of Paris taking documentary photographs.

IN USE

Without the optional EVF viewfinder with me, I was reliant on the E-PL2's rear screen to compose images. This had its advantages. For instance, raising the camera to your eye makes it obvious you are taking an image, which could cause the person being photographed to become aware of your gaze and change their behaviour. I found that holding the camera nearer waist height, looking down at the screen and relying on the camera's autofocus, was less conspicuous and allowed me to shoot from the hip. That said, some images did need cropping as it was more difficult to compose images accurately in this way.

The 14-42mm lens offers the same field of view as a 28-84mm lens on a full-frame digital sensor. This meant I had to be quite confident and get fairly close to some of my subjects. However, unlike the PowerShot S95, there is the option to use a larger lens, such as the Panasonic 14-140mm f/4-5.8, which is a staggering 28-280mm equivalent lens. Being able to switch to using this optic would help those a little less confident to be able to pick out their subjects without getting too close.

Another alternative would be to use a pancake lens, such as the Olympus M Zuiko 17mm f/2.8 optic. This small and light lens makes the E-PL2 even slimmer, and although it doesn't quite offer the flexibility of a zoom lens, it does allow you to shoot from the hip without drawing attention to yourself.



Although image noise was an issue at higher sensitivities, switching to black & white produced a nice reportage style

IMAGE QUALITY

Of course, the main advantage of the Olympus E-PL2 over a compact camera is that it uses a larger four thirds sensor. This means the E-PL2 will have a better dynamic range and should also show less image noise than the S95. However, the four thirds sensor is just half the size of the 35mm sensor used in the Leica M9. The images created by the E-PL2 do display noise at sensitivities greater than ISO 400, so it is best to keep to this sensitivity and below.

Shooting inside Notre Dame Cathedral meant having to push the sensitivity to at least ISO 1600, which produced images that suffered from noise. However, I found that by switching the image style to black & white and increasing the contrast, or by using the in-camera grainy film art filter, I could produce gritty reportage-style pictures.

CONCLUSION

Overall, I feel that a slim compact system camera is ideal for street photography. These models are light enough to carry all day, and the body has enough controls to be able to change exposure settings quickly. The main advantage over a compact camera is the superior image quality, with the option to carry additional lenses in your pocket. Although the Leica M9 may produce better images, it is slower and heavier to use, and additional lenses are expensive.

The 14-42mm zoom lens meant I had to get in close to my subjects



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Hasselblad 50mm C Lens	£350	Pentax 300mm f4 SAMC 6x7	£249
Hasselblad 135mm C Lens	£395	Pentax 645 200mm f4 SAMC A	£395
Hasselblad 160mm CB - lens	£550	Pentax 200mm f4 SAMC 6x7	£550
Hasselblad A1 - stock Latest	£125	Mamiya 7 - 150mm Lens	£125
Hasselblad Proshade - 060	£89	Mamiya 7 - Panoramic set	£125
Hasselblad 162 Pro Prism	£195	Mamiya 7 - 40mm + Finder	£195
Bronica R604s + 65mm	£595	Mamiya 7 - 50mm Ex Demo	£595
Bronica 50mm PS	£195	Mamiya 7 - 65mm Lens	£195
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Bronica 20 back 9x12	£195	Mamiya 7 - 210mm + finder	£195
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RRS - Pres - 90 + 50mm	£500	Mamiya 55-110 AF Lens New	£195
RZ 180mm Lens	£395	Mamiya 645 500mm f4 Shift	£395
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New RZ2 - 7 Pro II Polaroid	£125	Contax TLA 30	£125
New RZ67 180mm AL Lens	£195	Contax TVS	£195
Mamiya 645 125 + 100mm	£250	Leica Elmarit R 55mm f2.8	£250
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Nikon F3/T HP Body - Exc -	£195	Nikon F5 body - Mint	£195
Nikon F5 body - Mint	£195	Nikon 24-135mm F	£195
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AP buyers' guide...

Pancake lenses

The introduction of compact system cameras has seen a resurgence in the popularity of small fixed-focal-length lenses, particularly for street and travel photography. **Richard Sibley** looks at the pancake lenses on the market

FAVOURED by both street and travel photographers, pancake lenses are small fixed-focal-length optics so called because they are 'as flat as a pancake'. This makes them ideal for pairing with a small camera, as they can be easily carried around and their unobtrusive nature allows the photographer to remain discreet.

There is actually no real definition of a pancake lens, but as a general rule they are usually shorter in length than they are in diameter, have a wide or standard focal length and have a

simple optical design. The design of some lenses date back more than 100 years to Tessar lenses, although many contemporary optics have at least one aspheric element that helps to reduce curvilinear distortions and chromatic aberrations.

The recent introduction of small compact system cameras (CSCs) has led to a huge increase in the popularity of pancake lenses, with manufacturers producing new designs and many older lenses gaining a new lease of life via the use of adapters.

CSC lenses

THERE is a pancake lens available for every current compact system camera. One thing to remember is that the micro four thirds lenses from Olympus and Panasonic will have a 2x magnification factor (compared to 35mm format) and the Samsung and Sony will offer 1.5x. So although the focal length of the lens is very short, the angle of view will not be as wide as it might at first appear.

It is worth noting that the latest versions of the Samsung 20mm f/2.8 and 30mm f/2 NX lenses feature i-Function, which allows certain shooting features to be controlled via the lens barrel. Also of interest is the new Panasonic Lumix G 12.5mm f/12 (H-FT012E) 3D lens. This small optic contains two 12.5mm lenses designed for creating stereo pairs, which the Panasonic Lumix DMC-GH2 and GF2 can then save as 3D images for playback via a compatible TV or monitor.

1 OLYMPUS M ZUIKO 17MM F/2.8

www.olympus.co.uk

Street price	Around £280
Mount	Micro four thirds
Construction	6 elements in 4 groups
Closest focus	20cm
Aperture	f/2.8-22
Aperture blades	5 (circular diaphragm)
Dimensions	57mm (d), 22mm (l)
Weight	71g

2 PANASONIC LUMIX G 12.5MM F/12 (H-FT012E)

www.panasonic.co.uk

Street price	Around £225
Mount	Micro four thirds
Construction	4 elements in 3 groups
Closest focus	60cm
Aperture	f/12
Aperture blades	Fixed
Dimensions	57mm (d) x 20.5mm (l)
Weight	45g

3 PANASONIC LUMIX G 14MM F/2.5 ASPH (H-H014)

www.panasonic.co.uk

Street price	Around £300
Mount	Micro four thirds
Construction	6 elements in 5 groups
Closest focus	18cm
Aperture	f/2.5-22
Aperture blades	7 (circular diaphragm)
Dimensions	55.5mm (d) x 20.5mm (l)
Weight	55g

4 PANASONIC LUMIX G 20MM F/1.7 ASPH (H-H020)

www.panasonic.co.uk

Street price	Around £305
Mount	Micro four thirds
Construction	7 elements in 5 groups
Closest focus	20cm
Aperture	f/1.7-16
Aperture blades	7 (circular diaphragm)
Dimensions	63mm (d) x 25.5mm (l)
Weight	100g

'The recent introduction of small CSCs has led to the huge increase in the popularity of pancake lenses'



5 SAMSUNG 20MM F/2.8 NX I-FUNCTION

www.samsung.co.uk

Street price	Around £250
Mount	NX
Construction	6 elements in 4 groups
Closest focus	17cm
Aperture	f/2.8-22
Aperture blades	7 (circular diaphragm)
Dimensions	62.2mm (d) x 24.5mm (l)
Weight	89g

6 SAMSUNG 30MM F/2 NX (NOT PICTURED)

www.samsung.co.uk

Street price	Around £200
Mount	NX
Construction	5 elements in 5 groups
Closest focus	25cm
Aperture	f/2-22
Aperture blades	7 (circular diaphragm)
Dimensions	61.5mm (d) x 21.5mm (l)
Weight	85g

7 SONY E16MM F/2.8

www.sony.co.uk

Street price	Around £200
Mount	E (NEX)
Construction	5 elements in 5 groups
Closest focus	24cm
Aperture	f/2.8-22
Aperture blades	7 (circular diaphragm)
Dimensions	62mm (d) x 22.5mm (l)
Weight	67g

SLR lenses

PANCAKE lenses for SLR cameras are proving extremely popular at the moment as many standard-focal-length lenses become ideal portrait lenses when used on compact system cameras, as well as on DSLRs with APS-C-format sensors. When combined with the Olympus Zuiko Digital 25mm f/2.8 pancake lens, the Olympus E-450 proves an ideal street camera and is almost as small as a CSC.

Other than Olympus, only Pentax and Voigtlander currently make new SLR pancake lenses, although there are a number of second-hand options available. Among the more interesting is the Nikkor 45mm f/2.8P. This lens is one of only a handful of Nikon manual-focus optics to feature electronic contacts that allow all the automatic exposure modes to work, including program, hence the P designation. However, it is rather pricey at around £300 second-hand.

A cheaper alternative is the Nikon 50mm f/1.8 Series E. Mass-produced as a standard lens for cheaper Nikon SLR cameras of the late 1970s and early '80s, the 50mm f/1.8 this is one of the most inexpensive Nikon optics available, as well as one of the lightest. Optically, it is great for the price and has an f/1.8 aperture that is good for street portraits. Although prices have crept up, it can still be found for around £35.

Canon users shouldn't feel left out as the Voigtlander Color Skopar 20mm f/3.5 SL II Asph and Ultron 40mm f/2 SL II Asph are both available for the EF mount, as well as for Nikon F and Pentax K mounts. These lenses are just about small enough to be considered pancake lenses, although their solid metal construction means they are the heaviest examples in this round-up. Both the Nikon and Voigtlander lenses require the photographer to focus manually.

'Pancake lenses for SLR cameras are proving extremely popular at the moment'

1 OLYMPUS ZUIKO DIGITAL 25MM F/2.8

www.olympus.co.uk

Street price	Around £215
Mount	Four thirds
Construction	5 elements in 4 groups
Closest focus	20cm
Aperture	f/2.8-22
Aperture blades	7
Dimensions	64mm (d), 23.5mm (l)
Weight	95g

2 VOIGTLÄNDER COLOR SKOPAR 20MM F/3.5 SL II ASPH

www.robertwhite.co.uk

Street price	£395-420 (depending on mount)
Mount	Nikon F or Canon EF (also available in Pentax K)
Construction	9 elements in 6 groups
Closest focus	20cm
Aperture	f/3.5-22
Aperture blades	9 (circular diaphragm)
Dimensions	63mm (d) x 28.8mm (l)
Weight	205g

3 VOIGTLÄNDER ULTRON 40MM F/2 SL II ASPH

www.robertwhite.co.uk

Street price	£315-340 (depending on mount)
Mount	Nikon F or Canon EF (also available in Pentax K)
Construction	6 elements in 5 groups
Closest focus	38cm
Aperture	f/2-22
Aperture blades	9 (circular diaphragm)
Dimensions	63mm (d) x 24.5mm (l)
Weight	200g

4 NIKKOR 45MM F/2.8P (USED)

Used price	Around £300
Mount	Nikon F (FX format)
Construction	4 elements in 3 groups
Closest focus	45cm
Aperture	f/2.8-22
Aperture blades	7 (circular diaphragm)
Dimensions	63mm (d) x 17mm (l)
Weight	120g

5 NIKON 50MM F/1.8 SERIES E (USED)

Used price	Around £30-60
Mount	Nikon F (FX format)
Construction	6 elements in 5 groups
Closest focus	60cm
Aperture	f/1.8-22
Aperture blades	7 (circular diaphragm)
Dimensions	62.5mm (d) x 33mm (l)
Weight	135g



PENTAX PANCAKE LENSES

IN THE last few years Pentax has released a series of Limited lenses, including three pancake optics. Although not cheap, the 21mm, 40mm and 70mm pancakes are highly regarded among Pentax users and through the use of third-party adapters they can be used on a number of other camera systems.

Each of the lenses is perfectly suited for use alongside the diminutive K-r and K-x DSLRs, where they form an extremely lightweight combination ideal for travel and street photography. Particularly impressive is the 40mm f/2.8 lens, which is just 1.5cm in length, and the 70mm f/2.4, which is just 2.6cm in length. Both of these are true pancake lenses, with the 70mm option providing a 105mm equivalent field of view, making it great for candid street portraits.



PENTAX SMC DA 21MM F/3.2 AL LIMITED

www.pentax.co.uk

Street price	Around £450
Mount	Pentax K
Construction	8 elements in 5 groups
Closest focus	20cm
Aperture	f/3.2-22
Aperture blades	7
Dimensions	63mm (d) x 25mm (l)
Weight	140g

PENTAX SMC DA 40MM F/2.8 LIMITED

www.pentax.co.uk

Street price	Around £345
Mount	Pentax K
Construction	5 elements in 4 groups
Closest focus	40cm
Aperture	f/2.8-22
Aperture blades	9
Dimensions	63mm (d) x 15mm (l)
Weight	90g

PENTAX SMC DA 70MM F/2.4 AL LIMITED

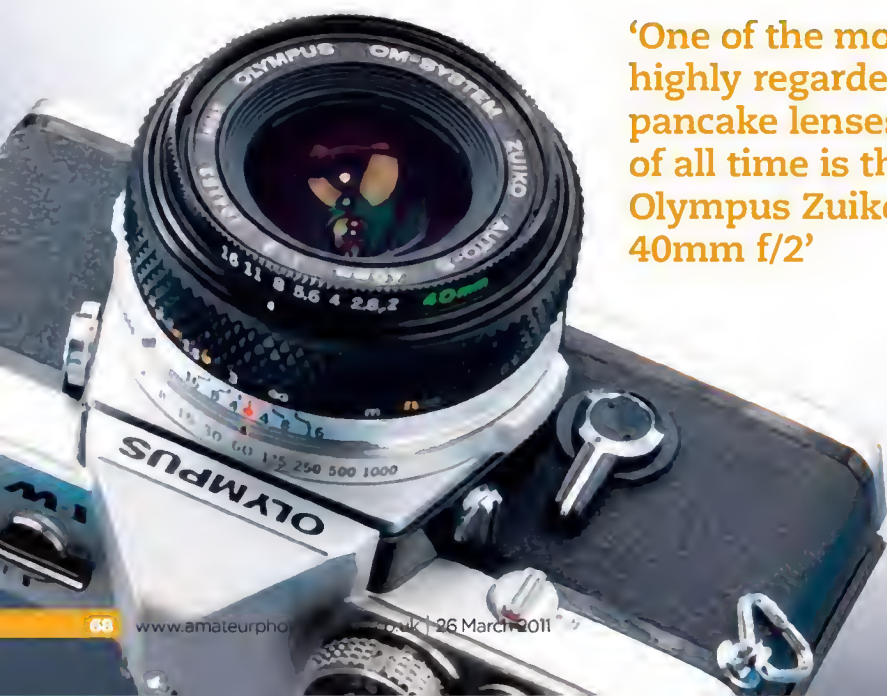
www.pentax.co.uk

Street Price	Around £455
Mount	Pentax K
Construction	6 elements in 5 groups
Closest Focus	70cm
Aperture	f/2.4-22
Aperture blades	9
Dimensions	63mm (d) x 26mm (l)
Weight	130g

Second-hand pancake lenses

ONE OF the most highly regarded pancake lenses of all time is the Olympus Zuiko 40mm f/2. This Olympus OM-mount lens was particularly popular among press photographers thanks to its wide f/2 lens. Best of all, it can be used with both four thirds and micro four thirds cameras via a suitable Olympus mount adapter. This is one of the reasons why this lens still commands a premium second-hand price of £200-£300.

However, not all old lenses are so expensive. Both the Konica Hexanon 40mm f/1.8 and Minolta MD Rokkor-X 45mm f/2.0 can be found for under £50, sometimes even for as little as £10-£20. Both of these lenses are very sharp with wide maximum apertures, but as both the Konica AR mount and Minolta MD mount are now defunct, the optics can be purchased extremely cheaply for use on compact system cameras.



'One of the most highly regarded pancake lenses of all time is the Olympus Zuiko 40mm f/2'

KONICA HEXANON 40MM F/1.8 (NOT PICTURED)

Used price	£20-60
Mount	Konica AR
Construction	6 elements in 5 groups
Closest focus	45cm
Aperture	f/1.8-22
Aperture blades	6
Dimensions	63mm (d) x 25mm (l)
Weight	140g

MINOLTA MD ROKKOR-X 45MM F/2.0 (NOT PICTURED)

Used price	£20-50
Mount	Minolta MD
Construction	6 elements in 5 groups
Closest focus	60cm
Aperture	f/2-22
Aperture blades	5
Dimensions	63mm (d) x 25mm (l)
Weight	125g

OLYMPUS ZUIKO 40MM F/2

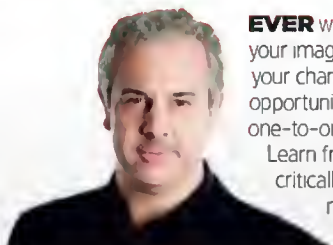
Used price	£200-300
Mount	Olympus OM
Construction	6 elements in 6 groups
Closest focus	30cm
Aperture	f/2-16
Aperture blades	6
Dimensions	60mm (d) x 25mm (l)
Weight	140g



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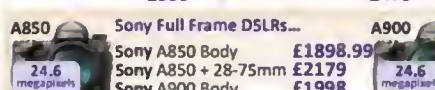
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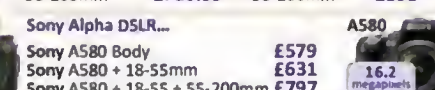


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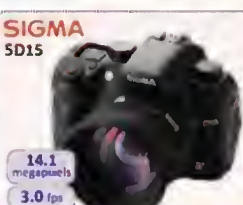
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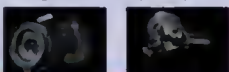
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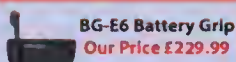
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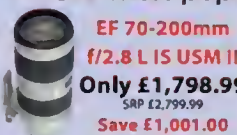
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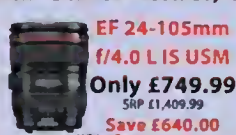
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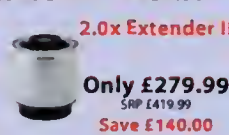
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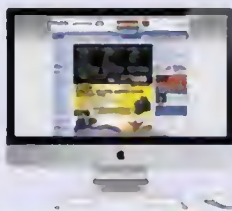
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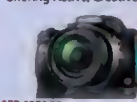
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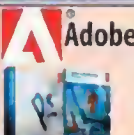
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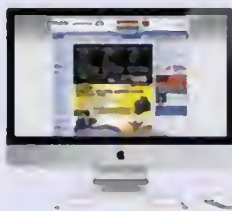
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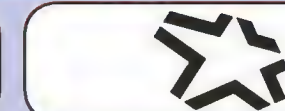
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No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
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LC980 / 1100 CMY	£2.99
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CL1521 B/C/M/Y/G 9ml	£8.99
PGI525 Black 19ml	£9.99
CL1526 B/C/M/Y/G 9ml	£8.99
PG37 Black 11ml	£12.99
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For Canon 45/50/100D	£69.99
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For Canon 550D	£99.99
+1x LP-E6 £114.99 +2x LP-E6 £133.99	
For Nikon D60/D90	£59.99
+1x EN-EL3E £109.99 +2x EN-EL3E £124.99	
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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens.
2) A filter holder clips onto the ring.
3) One or more P-Type (84mm wide) filters.

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
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62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P-Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	£39.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 6 P-Type filters.	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings.

P-Type Neutral Density Filter Kit	£42.99
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.	

LENS HOODS & CAPS

Bsonnet-Fit Lens Hoods	
ES-62 Canon 50/1.8	£9.99
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EW-83E Canon 17-40/4.0	£12.99
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HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
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SH-006 Sony 18-70/3.5-5.6	£9.99
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58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
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82mm Shaped Petal Hood	£11.99
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52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
£5.99 each	

Twinn Axis Normal Hotshoe	£7.99
Twinn Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

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Bubble Spirit Levels	
These simply mount onto the hot shoe of a DSLR camera.	
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Twinn Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level	
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SL700 Arctic Blower	£52.95
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Camera / Lens Cleaning	
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SCREW-TYPE FILTERS

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58mm Skylight	£6.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

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Clos Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

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Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
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These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/5/8, each	£11.99
55mm Starburst x4/5/8, each	£15.99
58mm Starburst x4/5/8, each	£21.99
62mm Starburst x4/5/8, each	£27.99

More sizes in stock, from 46 to 82mm!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to a 6 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new MkII version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Genuine LightCraftWorkshop filters - beware of imitations!

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Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
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43-46mm	55-52mm	58-67mm	72-67mm
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49-52mm	58-52mm	62-72mm	77-72mm

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Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications.

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 55-88mm	

T2 Mounts - £12.99

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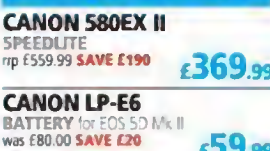
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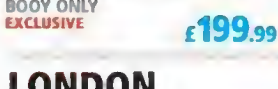


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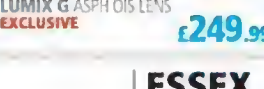


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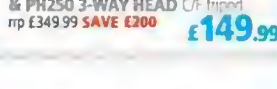


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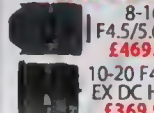


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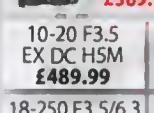
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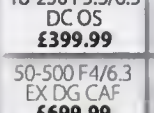
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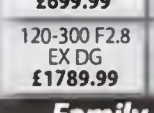
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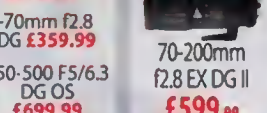


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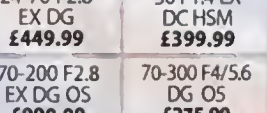


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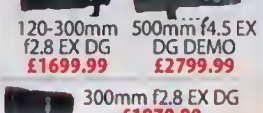


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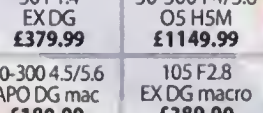


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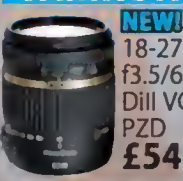


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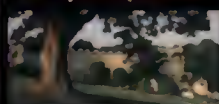
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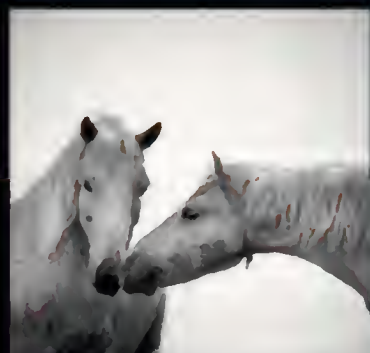
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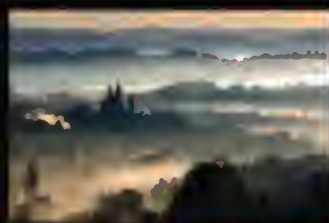
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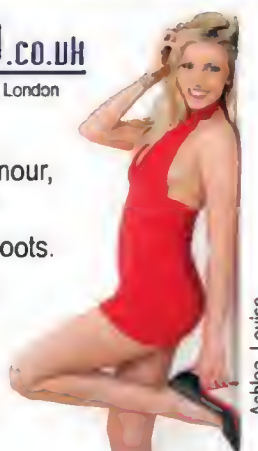
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ROGER HICKS

It's all too easy to make generalisations today, whether it be about photography or anything else

ONE OF my friends is a psychiatric social worker. It's a job that's easy to mock, but difficult to do. I suspect she must be quite good at it, otherwise she wouldn't still be working part-time, some years after she might reasonably have been expected to retire.

Anyway, she came to stay with us in France for a few days recently. As she still lives in England, I asked her whether the newspapers were telling the truth about teenage drinking, and if so, what she thought might be the cause. After all, she's better placed than many to make a guess.

Her reply surprised me. Yes, she said, it was true. As she had taken a very early flight to come and see us, she'd passed through the high street of her nearest major town at about two o'clock on a Sunday morning, while people were still on their Saturday night out. And yes, the street had been full of drunken teenagers who were fighting, vomiting and falling over.

This alone was surprising enough. I have grown so accustomed to the mendacity and alarmism of the British popular press that I had assumed it was all an exaggeration. Yet it was her analysis of why it happened that really intrigued me.

It was, she said, because they don't know any other way to deal with one another. 'You know what 11-year-olds were like when we were young,' she said 'A boy would push a girl in the playground, and there was no real difference between a mock fight and flirtation. Today, they're still behaving the same way at 18. They can't relate any other way. They've got to get rattled before they can begin to get off with one another.' ('Rattled' and 'get off with' are technical terms in psychiatric social work).

'And the reason they can't relate to one another,' she went on, 'is because they spend so much time in front of computer screens. They don't go out and play, or hang out, or go to those ghastly school dances where the girls were all lined up along one wall and the boys were all lined up along the other, and somehow, you had to pluck up the courage to talk to each other. Instead, they communicate by text, rather than face to face, and when they meet, they can't

handle it. Not without getting drunk, anyway.'

As I listened to all this, I thought about all those cell-phone photographs young people are supposed to take of one another. I've always believed that photography is a really good way of getting to know other people. Then I realised that we are looking at completely different kinds of photography.

When I took up photography, in my teens, the only way that someone else saw your pictures was if you showed them prints, or possibly slides. In themselves, these activities take a certain amount

of courage on the part of the photographer, and sometimes a certain amount of fortitude on the part of those to whom the pictures are shown. But what if the picture appears on your cell-phone or computer, whether you want it or not? The interaction between photographer, photograph and audience is lost. No one gets to know anyone. They see only a representation of them – a representation that can, at a whim, be switched off.

But yet... another friend is just beginning to get interested in photography. She's 14 years old. Yes, her pictures are up on Flickr, and whenever she asks, I give her an opinion about them. I take it as a compliment and a responsibility that she comes and asks an old man for advice, despite the fact that I am even older than her father, whom I've known for years.

Many of her pictures are very good. Otherwise, I'd be more hesitant to comment on them. The main thing she needs to do is to edit more, and to throw out the second-best versions of first-class pictures. She is desperate to get her hands on a better camera, with more control. She really cares about photography.

All of this made me realise that it's too easy to make generalisations, whether it's about 'young people today' or 'photography helps you to get to know people' or anything else. The pictures she takes are not the same as the cell-phone snaps by the drunken teenagers, and I somehow doubt she'll end up rattled in the gutter in a few years' time. Rattled, maybe, because that's part of growing up, and most of us did it, but not, I suspect, in the gutter. So there's hope for young people yet. And for photography.

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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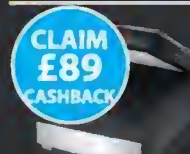
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